MADURAI KAMARAJ UNIVERSITY

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DIRECTORATE OF DISTANCE EDUCATION

B.A., Third Year

PAPER - VIII

Literary Criticism and Practical Criticism

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B.A., English – Third Year - Paper - VIII
Literary Criticism and Practical Criticism - Syllabus

A. 1. Sociological Criticism 2. Psychological Criticism

3. Archetypal Criticism 4. Formalistic Criticism

5. Historical Criticism 6. Moralistic Criticism

(From Five Approaches: By Wilburt Scott)

B. Contributions made by T.S.Eliot, F.R.Leavis and I.A.Richards

C. Two unseen passages in prose, Two in poetry to be given and the candidates have to answer one each by way of practical criticism.

B.A., English – Third Year - Paper - VIII

Literary Criticism and Practical Criticism

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Unit - 1
SOCIOLOGICAL CRITICISM

1.1. Introduction

'Criticism' in the etymological sense means 'judgment'. Ancient critics were essentially magisterial in their attitude towards writers. If a writer failed to conform to certain norms or standards, he was severely condemned. Innovations in the field of literature were not tolerated. Philip Sidney in his *Apologie for Poetrie* speaks of delight and instruction as the chief functions of poetry; but he too does not seem to regard each writer as an individual. Dr. Johnson judges writers as though they were criminals on the dock and his strictures point out that the critic is someone superior to the writer. But things have changed today.

'Criticism', these days, has come to mean 'interpretation' and elucidation. A critic helps the reader to understand a work of art better. He serves as an interpreter between the reader and the writer. To make our understanding better a critic resorts to various kinds of approaches to literature. Some of the approaches are Moralistic, Psychological, Formalistic, Archetypal and Sociological. We shall discuss, in this guideline, the various aspects of the Sociological approach to literature.

I Check Your Progress Questions

Fill in the blanks

i. Criticism means _____
ii. Philip Sidney's work is _______
iii. Critics now-a-days means _______
iv. Some of the approaches are _______, _______, _______, _______, _____
v. Sociological Critics in related to ________

1.2. Objectives

i. to enable to students to understand criticism and its impact on literature.
ii. to understand the role of society in creative writing.
iii. to learn that art is based on society.
iv. to learn about the role of sociological approach to literature.

1.3. Structure

1.1. Introduction
1.2. Objectives
1.3. Structure
1.4. Sociological Criticism
1.5. Art
1.6. Art and Tragedy
1.7. Marxist Approach
1.8. The Restoration Comedy
1.9. Some Critics
1.9.1. Byron
1.9.2. Wordsworth

1.9.3. Keats
1.9.4. Edmund Wilson
1.9.5. Kipling
1.9.6. Orwell
1.10. Summing up
1.11. Answer to Check Your Progress Questions
1.12. Questions

1.4. Sociological Criticism

Sociological criticism starts with a definite conviction that art's relations to society are vitally important. A research into the relationships between art and society may deepen our aesthetic response to work of art. A good knowledge of the writer's life might help us to understand his works. So also a knowledge of the artist's reaction (call it relation if you like) to society would organize and deepen our response to art.

The basic premise on which sociological criticism is found is that "Art is not created in a vacuum; it is the work not simply of a person, but of an author fixed in time and space, answering to a community of which he is an important, because articulate part". Marx and Engels define art as "one of the forms of social consciousness" and it therefore follows that the reasons for the origin, development and changes in art should be sought in the social existence of men. They consider man's aesthetic sense is also a socially-acquired quality, not an inborn one.

1.5. Art

Art in many countries has also served as an important weapon in the ideological struggle between classes. Art has served to defend human rights; it has fought against the tyranny of despotic rules, slavery, untouchability and many other social evils. So artistic creation is one of the ways of reflecting reality and, at the same time, of perceiving and apprehending the reality. It is also the strongest weapon influencing the spiritual development of humanity. Balzac's "**Comedie Humaine**" is a wonderful realistic history or French society, from which one could learn even the economic conditions then. Dickens, Brontes and Gaskel', a brilliant group of novelists have given us in their eloquent pages mere politic - and social truths than have been uttered by all the professional politicians, publicists and moralists put together.

1.6. Art and Tragedy

Taine once remarked that literature is the consequence of the moment, the race, and the milieu. This principle is very much valid even today. This does not mean that a great work of art will become meaningless in a different milieu, will become irrelevant when that particular social structure disappears. The Epic poetry of the ancient Greeks still gives us aesthetic pleasure and are in certain respects regarded as a standard and an unattainable ideal. Shakespeare's plays are the consequence of that race and milieu but they are universal and hence appealing even today. Joseph Wood Krutch's essay *The Tragic Fallacy* is based on this principle that literature is the consequence of the milieu. "We write no tragedies today" but we talk about the tragic spirit in the Great Greek of Elizabethan tragedies. Tragedy today is a 'misnomer' because 'the plays and novels of today deal with the little people and less mighty emotions'. It is not because we have become interested in commonplace souls and their unglamorous adventures but because we have come, willy nilly, to see the soul of man as common place and its emotions as mean". Tragedy is the imitation of noble action, or an expression of a noble action. "Tragedy arises then, when, as in Periclean Greece or Elizabethan. England, a people fully aware of the calamities of life is nevertheless serenely confident of the greatness of men, whose mighty passions and supreme fortitude are revealed when one of these calamities overtakes him".

II Check Your Progress Questions

1 What is an art?
2 What is artistic creation?
3. Who gave you political and social truths?
4. How does Taine define literature?
5 Give the title of Joseph Wood Krustch's essay.

Tragedy, to the Greeks and the Elizabethans, was not an expression of despair, but of the triumph over despair and of confidence in the value of human life. Though tragedy is outwardly calamitous, it is an affirmation of faith in life, "a declaration that even if God is not in his Heaven, then at least Man is in his World". Juliet dies, but not before she has shown how great and resplendent a thing love could be. Shakespeare makes Othello learn his error and die not in despair but in the full acceptance of the tragic reconciliation to life. There is essentially a faith in human nobility. Wood Krutch says that "We can no longer tell tales of the fall of noble men because we do not believe that noble men exist. The best thing we can achieve is pathos and the most that we can do is to feel sorry for ourselves". He cites the example of Ibsen's *Ghosts*. Here the hero (another misnomer for a puny figure) has inherited syphilis from his father. He learns the hopeless truth about himself and persuades his mother to poison him. Where is catharsis in the play? No doubt Ibsen a great writer, but he was at product of the new-too-sophisticated society and he turned to village politics for exactly the same reason that his contemporaries and his successors have, each in his own way, sought out some aspect of the common man and his common-life because, here was at least something small enough for him to be able to believe .

III Check Your Progress Questions

1. What does Knight's essay 'Explorations deal with?
2. When did Marxist Criticism emerge?
3. Name some of the writers of 'Left Wing Poetry'
4. Which magazines served as organs of Marxist criticism?
5. Who is the author of capital?

The Ancient tragedians believed easily in greatness as we believe easily in meanness. Willy Loman in Arthur Miller's *Death of* a *Salesman* is a pathetic figure. There is no tragic dignity in him. What characterizes him is middle-class-meanness. He encourages his sons to steal things from neighbors. He himself is a phony. So in modern times, we read but do not write tragedies. Even when a great writer like Ibsen strives to write a tragedy, he fails. It is not his failure because art is essentially the consequence of the ethos and the moment. L.C. Knights' analysis of Restoration comedy in his *Explorations* is also another great work in Sociological approach to Literature. John Macy composed *The Spirit of American Literature* from the point of view of Socialism. In America, Howells, Jack London and Frank Norries have all been concerned with the relation between literature and society. But slowly critics began to think of not only the moment, the race and the milieu, but also the methods of production, under the influence of Marx and Engels. A new branch of this approach, *Marxist criticism,* emerged as a powerful tool of criticism in the 1920's.

1.7. Marxist Approach

Writers both in America and England had politically moved to the left. Poets like Auden, Cecil Day Lewis, Stephen Spender, and Archibald Mac Leish wrote, what is popularly called *Left Wing poetry.* Marxist interpretation and evaluation of social forces became the vogue of the day. New journals to propagate this view were started; *The New Masses* and *Left Review* served as organs for Marxist criticism. Marx and Engels solved most of the aesthetic problems on the basis of materialist dialectics. In their opinion, the essence, origin, development, and social role of art could only be understood through analysis of the social system as a whole, within which the economic factor plays the decisive role. They believed that each historical period has inherent aesthetic ideals and produces work of art corresponding to its particular character and unrepeatable under other conditions. Marx raises a question: "Is the conception of nature and of social relations which underlies Greek imagination and therefore Greek (art) possible when there are self-acting railways, locomotives and electric telegraphs?"

The author of *Capital* placed Dante among his most beloved poets, Goethe, Aeschylus and Shakespeare. He held Cervantes also in high esteem. Marx and Engels considered Shakespeare's plays with their far-ranging depiction of the life of his time and their immortal characters to be classic examples of realist drama. On December 13, 1873, Engels wrote to Marx: "There is more life and reality in the first act of the *Merry Wives* than in all German Literature". Marx enjoyed *Robinson Crusoe,* on a different level. He calls Robinson a

shipwrecked merchant who traded in slave at one time. In a word, a true 'bourgeois'. He also saw the difference between Byron and Shelley: "The difference between Byron and Shelley consists in this, that those who understand and love them consider it fortunate that Byron dies in his thirty-sixth year, for he would have become a reactionary bourgeois had he lived longer; conversely they regret Shelley's death at the age of twenty-nine, because he was a revolutionary through and would consistently stood have with the vanguard of socialism".

The touchstone of Marx and Engels was very clear dialectic materialism. Their method of application also seemed sure: how does a particular work contribute to the cause of social truth? So literature and its creators were sorted as being with or against the social truth. Their criticism also slowly tended to become magisterial. They viewed writers essentially from the point of view of dialectic materialism. A writer like Keats does not interest them as Keats does not write about the worker's problems or about the French Revolution. Hence they condemned him or ignored him. They looked for certain values in literature; when they found them missing they dismissed those writers. Auden goes out of the way to point out that Jane Austen is a Marxist before Marx. He sees in her novels economic factors deciding the fortunes of characters. For instance, Oliver Elton in *Emma* proposes to Emma because she is the heiress to a large estate. When Emma refuses to marry him, he marries Augusta Hawkins, another rich lady. Emma's opinions about people are essentially based on their fortunes and riches. The class-differences and race consciousness are also part of the novel's social structure. Emma does not want to associate herself with a farmer like Robert Martin, because she considers such an association below her dignity. Money is the criterion for marriages in Jane Austen's novels. The heroes consider it foolish to marry without money and the heroines are no better. This kind of criticism is essentially narrow in its outlook.

L.C. Knights' standpoint in *Restoration comedy: the reality and the myth* is essentially sociological. He argues that during the forty years that followed the Restoration, English literature, English culture, was 'upper class'. But literature of that age represented "contemporary culture inadequately" and it had no significant relation with the best thought of the times. Heroic tragedy is decadent because it is factitious; it substitutes violent emotionalism for emotion, the purple patch for poetry; and its rhetoric, unlike Elizabethan dramatic rhetoric, has no connection with the congenial non-dramatic modes of the age; it is artificial in a completely damaging sense, and by contemporary standards".

1.8. The Restoration Comedy

The Restoration Comedy, L.C. Knights says, has two main interests - the behaviour of the politic and the pretenders to politeness, and some aspects of sexual relationships. He illustrates his point with the example of Etherege's *The Man of Mode* The play is a demonstration of the physical stamina of Dorimand, the hero. The Restoration society was the most bored one and it constantly needed entertainment. The sexual conventions, ribald dialogue were an attempt to make life interesting. The general mood of Restoration comedy is a cynical one and this cynicism is closely allied to sentimentality. L.C. Knights is not very much concerned with the immorality of the Restoration comedy, but he is concerned with their triviality, grossness and dullness. He accuses these playwrights of having written plays which do not have any significant relation with "the best thought of the time". Wilbur Scott is not very happy with this approach of L.C. Knights. He says, "We need not condemn Restoration comedy for instance, as does L.C. Knights, for being so unrelated to the most important thought of the period; but to view that body of writing with the reminder that Issac Newton, Sir. Thomas Browne, and John Bunyan also were forming, in their own ways, the cultural atmosphere, is to see the comic drama in a new light.

1.9. Some Critics

This is, in fact, what the best sociological critics do: place the work of art in the social atmosphere, and define that relationship". *Christopher Caudwell's Illusion and Reality: A study of the sources of poetry* (1937) is the best work of literary theory by an English Marxist critic. Most of his works were posthumously published, *Studies in a Dying culture* (1938), *Romance and Realism: A Study in English Bourgeois Literature* (1971). His *Illusion and Reality* is a Marxist account of the historical evolution of poetry from its putative roots in primitive societies, when poetry was a communal art directly linked to production in harvest rituals and the like, to the early, middle, and late bourgeois epochs in which the poet is fatally compromised by the contradictions and injustices of the social and economic system that supports him. The latter half of the book is more concerned with theoretical problems in literacy aesthetics. Caudwell makes a distinction between poetry and prose fiction, which is seen as much more directly mimetic of experience and therefore more amenable to Marxist analysis. He says, II Art is one of the conditions of man's realization of himself, and in its turn one of the realities of man". His study of the English poets at the time of the Industrial Revolution - is a fine specimen of Marxist sociological criticism. He says that a poet at that time regarded himself as man removed from society. He is an individualist "realizing only the instincts of his heart and not responsible to

society's demands" - whether expressed in the duties of a citizen, or fear of God, or as a faithful servant of Mammon.

Labour was progressively organized, there was an increasingly public form of production and an increasingly private form of appropriation. On the one side there was an increasingly landless and toolless proletariat, at the other an increasingly wealthy bourgeois.

Bourgeois poets claim themselves to be revolutionaries; but they are "mirror" revolutionaries. Instead of presenting reality as such, they attempt to present a reflection of a reality as a mirror does. Thus they are removed farther away from the real object. Their claim that freedom is their object, is once again a step away from reality.

1.9.1. Byron

Byron is an aristocrat but he is conscious of the break-up of his class as a force and he feels the necessity to go over to the bourgeois. Hence there is a mixture of cynicism and romanticism in his poetry. Shelley expresses a far more genuinely dynamic force. He believes that he speaks fur all men, for all sufferers and he calls them all to a brighter future. Prometheus is a fit symbol of the machine - wielding capitalist. Shelley is the most revolutionary of the bourgeois poets of this era because *Prometheus Unbound* is not an excursion into the past but a revolutionary programme for the present. Shelley believes that man by nature is good, only institutions debase him. Freedom from the social fetters is the theme of most of his poems and it is this bourgeois illusion, which is the main sphere of poetry of this age. It is in a sense, a revolt. In Wordsworth the revolt takes the form of a return to the natural man, just as it does in Shelley.

1.9.2. Wordsworth

Wordsworth's Nature is a nature freed of wild beasts. He lives on the products of industrialism while he enjoys the natural scene 'unspoilt' by industrialism. When we understand the difference between industrial capitalism and agricultural capitalism, we also understand that the culture, gift of language and leisure which distinguish a Nature poet from a dumb subhuman are differentiated by means of economic activity. Hence most of the Nature's poetry is artificial. Such poetry can only rise at a time when man by industrialism has mastered Nature-but not himself.

Wordsworth's revolt is retrogressive. He demands freedom from the social relationship of industrialism while he still enjoys the fruits of industrialism. Wordsworth's theory is that conversational language' is better and therefore more poetic. He fails to understand that it is also equally artificial. Wordsworth's form of the bourgeois illusion has some kinship with Milton's; Both exalt the natural man. Wordsworth glorifies the wild element in man, the natural primitive.

1.9.3. Keats

Keats is the only poet to feel the strain of the poet's position in this bourgeois world. Keats comes of a small bourgeois family and always is pestered by money problems. So, for Keats, freedom does not lie in a return to nature. His revolution is a flight from reality. He is the banner - bearer of Romantic Revival. The poet now escapes upon the 'rapid wings of poesy' to a world of romance, beauty, and sensuous life separate from the poor, harsh, real world of everyday life, which it sweetens and by its own loveliness silently condemns.

Poetry in the bourgeois age is very often pessimistic and self-lacerating. "The doom of these poets is precisely that the misery of the world, including their own special misery, will not let them rest, and yet the temper of the time forces them to support the class which causes it" Caudwell's analysis of the Romantic poets is a fine example of Marxist interpretation of literature.

1.9.4. Edmund Wilson

IV Check Your Progress Questions

i. Who proposes to Emma
ii. who analyses the restoration comedy?
iii. Name some of the works of Christopher Caudwell
iv. Who is Wordsworth?
v. Who is the author of ***Marxism and Literature?***

Edmund Wilson is a rare example of a modern critic, who combines several approaches to literature and who has won the respect and admiration of academic critics. His *Axel's Castle* (1931) is widely regarded as the best introduction to the Symbolist Movement. He has made extensive and brilliant use of Freudian concepts and methods of analysis in his interpretations of Henry James', *The Turn of the Screw* in *The Triple Thinkers,* and of the imagination of Charles Dickens in *The Wound and the Bow.* He was, like many critics of his generation, deeply influenced by Marxism. In 1932 he began work on a book about the Russian Revolution, *To the Finland Station,* which was published in 1940.

Edmund Wilson is very much admired by academic critics because his critical cannons are refined and not narrow. He became disillusioned with Marxism, particularly as practiced and preached under Stalin's dictatorship. His essay *Marxism and Literature* in *The Trible Thinkers* reflects that disillusionment.

Edmund Wilson questions Marx's views on art and aesthetics in his essay *Marxism and Literature.* He says that literature, philosophy, religion and art are not wholly explicable in terms of economics. He believes that the "art of a great artistic period may reach a point of vitality and vision where it can influence the life of the period down to its very economic foundations. He criticized the Marxist critics for judging literature in terms of its purely political tendencies. He also could not view literature as a weapon, like the Marxist critics. He joins with Trotsky in the attack on "Proletarian literature'. Trotsky, once remarked that "one cannot always go by the principles of Marxism in deciding whether to accept or reject a work of art. A work of art should be judged by its own law, the law of art". For instance, if we are to judge Keats's poetry by Dialectical materialism, we would find his poetry terribly disappointing. A Proletarian critic would not consider Keats as a poet salt. The values of literature are essentially different. This a sensible critic, like Edmund Wilson understands and he childes the fellow Marxist critics for using the same yard stick to all written. A critic, is essentially an interpreter between that writer and the reader. "A man may be an excellent Marxist, but if he lacks imagination and taste he will be unable to make the choice between a good and an inferior book both of which are ideologically unexceptionable. What Marxism can do, however, is to throw a great deal of light on the origins and social significance of works of art".

In a great work of art, the purport is not a simple message but a complex vision of things, which is implicit. A critic who merely looks for social morals is certain to be confused or disappointed. Once Engels in his letter to Margaret Horkness warned her that the novelist allows his political ideas to remain hidden, the better it is for the work of art. Balzac is one who never allows his political opinions to float on the surface.

There is a law of moral in literature and this is distinctively different from law of society. The hero of Thornton Wilder's *Heaven's* my *Destination,* the "traveling salesman who tries to save souls in the smoking car and writes Bible texts on hotel blotters, is something more than a symptom of Thornton Wilder's religious tendencies: he is the type of all saints who begin absurdly; and Wilder's story would be as true of the socialist Upton Sinclair as of the Christian George Brush. Nor does is really matter, for the moral effect of a work of literature, whether the forces of bravery or virtue with which we identify ourselves are victorious or vanquished in the end. In Hemingway's story, *The Undefeated,* the old bullfighter who figures as the hero is actually humiliated and killed, but his courage itself has been a victory.

Edmund Wilson understands that Marxist formulas, are perfectly futile to measure works of literature Granville Hicks, a Marxist critic in an article called, *'The Crisis in Criticism"* drew up a list of requirements which the ideal Marxist work of literature must meet.

1. Directly or indirectly show the effects of the class-struggle.
2. The author must be able to make the reader feel that he is participating in the lives described and finally,
3. The author's point of view must be that of the vanguard of the proletariat. Hick's view that art is a weapon is countered by Edmund Wilson. Wilson agrees that art may be a weapon, but in the case of some of the greatest works of art, some of those which have the longest carry over value, it is difficult to see that any important part of this value is due to their direct functioning as weapons... .... though Shakespeare's Henry IV and Henry V are weapons for Elizabethan imperialism, their real centre is not Prince Hal but heroes, who, if they illustrate any social moral (the moral, perhaps, that Renaissance Princes, supreme in their little worlds, may go to pieces in all kinds of terrible ways for lack of a larger social organism to restrain them) - do so evidently without Shakespeare's being aware of it. If these works may be spoken of as weapons at all, they are weapons in the more generally struggle of modern European man emerging from the Middle Ages and saying to understand his world and himself - a function for which 'weapon' is hardly the right word. Wilson distinguishes between short-range literature and long-range-literature. Short-range literature preaches and pamphleteers and the effect is immediate. Long-range - literature attempts to sum up wide areas and long periods of human experience, or to extract from them general laws Most of the Left-Wing writers do not know whether they aim at long-range or short-range writing.

Edmund Wilson cannot be labeled. He is not a Freudian critic, nor Marxist critic nor the exponent of any ideological 'ism'. His approach can be described as "empirical, descriptive literary history .

1.9.5. Kipling

Wilbur Scott in his "Five Approaches of Literary criticism" dwells at length on George Orwell's essay on Rudyard Kipling

This essay is a fine example of sociological criticism as it analyses the reasons for the popularity of Kipling's poetry, which Orwell says is not good. Only the social and political and economic conditions of the age are responsible for Kipling's

popularity in his lifetime. Orwell is certain that in no other age when these conditions are not present Kipling would be so widely read.

1.9.6. Orwell

Orwell's essay on Rudyard and Kipling was occasioned by T.S. Eliot's *Preface to A Choice of Kipling's Verse.* George Orwell is not happy with Eliot's defense on the familiar charge against Kipling's Fascism. George Orwell considers Kipling "a jingo imperialist, he is morally insensitive and aesthetically disgusting". Orwell attempts to see the reasons why Kipling is still read by people.

Orwell, is of the opinion that Kipling is a Pre-Fascist. Kipling "still believes that pride comes before a fall and that the gods punish hubris. He does not foresee the tank, the bombing plane. The radio and the secret police, or their psychological results", Orwell places Kipling in his milieu and states that he was the "prophet of British Imperialism in its expansionist phase". But he spent the latter part of his life in sulking, due to political disappointments. Kipling saw Britain's power slowly disappearing He, no longer, could understand what was happening as he had never had any grasp of the economic forces. Kipling failed to understand that an empire was a money-making concern. He had always' thought of imperialism as a sort "of forcible evangelizing". George Orwell is more than right when he writes that Kipling's attitude was that of a "salaried bureaucrat who despises the 'box-wallah' and often life-time without realizing that the 'box-wallah' calls the tune". Kipling identifies himself with the official class. This class is a group of hypocrities. They mock at the "uniforms that guard you while you sleep". He sees clearly that men can only be highly civilized while other men inevitably less civilized, are there to guard and feed them.

Next Orwell says that Kipling's literary picture of India is shallow. He never mixed with the people. Most of the Anglo Indian who knew Kipling did not like or approve of him. They felt that he knew nothing about India and he was too much of a 'highbrow'. He was even suspected of having Asiatic blood in him, because of his dark complexion. George Orwell says that Kipling's popularity was with the 'service' middle class, the people who belonged to the 'stupid early years of this century'. They discovered in Kipling a poet who was on their side and so set him on a pedestal. Some of his sententious poems like *"if'* were given Biblical status. Orwell wonders "whether the blimps have ever read him with attention any more than they have read the Bible".

Kipling had a lot of class prejudices. His most representative work Barrack-Room Ballads exposes not only his romantic ideas about England but his basis towards the army-officer. He idealizes especially the junior officer and he makes the private soldier, though lovable and romantic, a comic. The private is made to speak a stylized cockney. "The poem *What have I done for thee, England, my England*" is a middle class query. His vision of war in battle-poetry is realistic. He knows that the bullets hurt and that under fire everyone is terrified.

What we get from Kipling's verses is a crude, vulgar picture of the pre-machine gun army.; we learn something of the British India in the days when motor cars and refrigerator were unheard of. George Orwell understands that one could not expect a book like *War and Peace* or like Tolstoy's minor stories of army life under those circumstances, what was possible was "Kipling's gaudy tableau, in which Private, Ortherls and Mrs. Hauksbee pose against a background of palm trees to the sound of temple bells".

George Orwell says that Kipling has added many phrases to the English language; East is East, and West is West. The white man's Burden, Paying the Dane-gold. Now Orwell wants to decide the status of Kipling as a poet or verse writer. Eliot calls Kipling's metrical work 'verse' and adds that a writer can only described as "a great-verse writer" if there is some of his work of which we cannot say whether it is verse or poetry. George Orwell feels that Mr. Eliot is too much on the defensive when he wants to judge Kipling from the aesthetic point of view. Orwell feels that most of Kipling's verse is horribly vulgar. One gets the sensation, when we read his poetry, "of watching a third-rate music hall performer recite *The Pigtail of Wu Fang Fun* Orwell takes a clear stand and says, "One can, perhaps, place Kipling more satisfactorily than by juggling with the words 'verse' and 'poetry' if one describes him simply as a good bad poet". The fact his poetry is "perceived by generation after generation to be vulgar and yet goes on being read, tells one something about the age we live in".

Orwell, then, discusses the value of poetry in modern times. He feels that in our age the very word poetry evokes a hostile snigger, a sort of a frozen disgust that most people feel when they hear the word 'God'. Good bad poetry exists in our times and it is a sign of the 'emotional overlap between the intellectual and the ordinary man'. A good bad poem is a graceful monument to the obvious. It records in some memorable form some emotion which everyone can share. The merit of Kipling is that he wrote many such good bad poems. He was essentially a conservative who identified himself with the ruling power. Kipling sold out to the British government class emotionally and this warped his political judgment.

"He dealt largely in platitudes, and since we live in a world of platitudes, much of what he said sticks".

The value of George Orwell's essay as a piece of sociological criticism rests in his analysis of reasons for the popularity of Kipling's bad poetry. Orwell is sure that in no other age Kipling could have been read or admitted.

1.10. Summing - up

The Achilles heel of Sociological Criticism lies in the area judgment 'to praise or condemn a piece according to the extent to which its social or moral implications are congruent with the convictions of the critic'. If the evolution is too narrow, as brought out in Edmund Wilson's essay, that might reveal the critic more than the merit of the work.

One thing remains to be said-that the bonds between literature and society are reciprocal. "Literature is not only the effect of social causes; it is also the cause of social effects". So many critics are interested in the ties between the art, the writer and the social milieu: Van Wyck Brooks, though not a Marxist critics has been writing a series of books devoted to the social atmosphere in which American writers worked. Wilbur Scott feels that "as long as literature maintains its bonds with society - and that cannot help but be forever- the sociological approach with or without persuasion of a particular theory, will continue to be a vigorous force of criticism"

1.11. Answers to Check Your Progress Questions

I. i. judgement
   ii. Apologie for Poetrie
   iii. interpretation of elucidation
   iv. Moralistic, Psychological, Formalistic, Archetypal, Sociological
   v. Society

II. i. weapon in the ideological struggle between classes.
   ii. reflection of reality.
   iii. Dickens, the Brontes, Gaskell
   iv. Consequence of the moment, the race and milieu
   v. The Tragic Fallacy

III. i. Sociological approach to literature
   ii. in the 1920s
   iii. Auden, C.D. Lewis, Stephen Spender, Archibald Mac Leish
   iv. **The New Masses, Left Review**
   v. Marx

IV. i. Oliver Elton

ii. L.C. Knights

iii. **Illusion and Reality : A Study of the Sources of Poetry, Studies in Dying Culture, Romance and Realism : A Study in Bourgeois Literature**

iv. Nature Poet, Romanticist

v. Edmund Wilson

1.12. Questions

1. Define Criticism.
2. What is sociological criticism?
3. What is Marxist Criticism?
4. Consider Taine as a sociological critic.
5. What are L.C. Knights views on sociological criticism?
6. Consider the romantic poets as sociological critics
7. Consider Edmund Wilson as a sociological critic.
8. Comment on Kipling's and Orwell's contribution to the development of sociological criticism.

Unit -2
PSYCHOLOGICAL APPROACH

2. 1. Introduction

The great impact of psychology upon 20th century criticism is due to Sigmund Freud and Carl Jung. Psychology comes into criticism in two ways, in the investigation of the act of creation and, in the psychological study of particular authors to show the connection between their attitudes and states of mind and the special qualities of their work. The conditions of origin of an art have a direct bearing on its nature and to many critics the proper definition of literature can only be given by providing an account of its psychological origins. Freud's investigations into the nature of man and into the working of his mind supply valuable clues to the relationship between poetry and the activity of the mind.

2. 2. Objectives

i. to learn the branch of Psychology
ii. to understand the relation between Psychology and literature.
iii. to learn about the contribution by Freud and Jung to the development of psychological approach.

2.3. Structure

2.1. Introduction
2.2. Objectives
2.3. Structure
2.4. Id, Ego and Super-Ego
2.5. Art and Neurosis
2.6. Lionel Trilling on Freudian Theory
2.7. Carl Jung and analytical psychology
2.8. Summing-up
2.9. Answers to Check Your Progress Questions
2.10. Questions

Check Your Progress Questions

i. Name some of the eminent psychologists of 20th century
ii. How does Freud divide human brain?
iii. Give the name of the three psychic zones of human brain as divided by Freud
iv. What is libido?
v. What is Id.

2.4. Id, Ego and Super-Ego

The human consciousness according to Freud has three levels or three psychic zones Id, Ego and Super-Ego. Id is the source of all instinctive energy and the great reservoir of libido. Libido, Freud defines, as the sexual energy which is the basic motive force of all human action. It is the region of the passions and instincts and also of habit-tendencies. It is dominated by the pleasure-principle and is unmoral and illogical. It has no plan, no unity of

purpose. All repressed impulses become merged into it.

The Ego is our coherent organization of mental life-what shows on the outside. It is derived from the Id, but shaped and modified by the necessities of the external world. It is not sharply differentiated from the Id and at its lower end merges into it. The Ego exercises the repressions that hold in check, the superior strength of the Id, and it may also bring about sublimation, or transformation of erotic libido into Ego-libido (important to Freud's theories regarding the origins of creative art. The Ego is subject to two conflicting pressures; one from the libido of the Id, and the other from the Censor, which is an opposing force stemming partly from within the individual and partly from the inhibiting effect of social mores. The chief functions of the Ego are to watch the external world to allow harmless gratification of the urges of the Id, and to induce the Id to renounce, modify, or postpone such gratification if it seems necessary. Apparently in control of the Id, the ego never really succeeds in suppressing its urges, and must pay for the attempt by losing part of its own power.

The super-Ego acts as the censoring agency controlling the actions of the individual. This agency exists mostly within the Id, with lesser areas in the Ego and in the outside world. It is independent of the conscious Ego and largely inaccessible to it. Its chief function is criticism by creating in the Ego an unconscious sense of guilt. It is roughly analogous to the concept of conscience, and as such it stores up the teaching and admonitions of parents, teachers, the clergy and the social ideals. It is also the depository of all previous experiences, including the purely instinctive ones.

2.5. Art and Neurosis

The contents of Id i.e. the repressed impulses, appear in dreams and wish - fulfillment since it has no direct means of expression. Freud traced the genesis of art to these dreams and wish-fulfillment. The artist expresses this conflict and resolves it through his work. Hence art becomes a substitute gratification in place of the real gratification of the demands of Id. Thus Freud generalizes that "all art is neurosis". It becomes a kind of drug to allay the demands of the Id. Art represents a vicarious fulfillment of wishes denied to the artist by reality. Therefore Freud lumps the artist and the neurotic together in their reversion to fantasy. The notion that the artist is neurotic, sick, maladjusted, that art is a by-product of the neurosis, has become immensely popular during the last hundred and fifty years.

While generalizing all art as a form of neurosis, Freud made no distinction between good and bad art. He did not admit the existence of creative genius in man. Creative genius may often reveal itself through some particular neurosis and it would still be creative genius. Freud refused to make this distinction and treated all art as a symptom of repression and mental ill-health. This theory **of** knowledge was a limited one. Further Freud discounts the effectiveness of reason as a controlling factor in human behaviors and stresses the supremacy of the non-rational libido.

An artist may be a neurotic and is often so because of his maladjustment with the society. There is no easy scope for exercising his talent and he often withdraws into a state of neurosis. But a great artist discovers that he must come to terms with his neurosis and work it out. A great artist succeeds in resolving his complexes by works of creation and attains a sense of release. The value of his work lies in the fact that it helps other people to understand their own conflicts and deal with them. Of course neurosis has a part in artistic creation. But it does not explain it nor is it the reason for it. The artist reflects the neurosis of his age in his work. But no part of his artistic genius can be explained in terms of this neurosis .

2.6. Lionel Trilling on Freudian Theory

Lionel Trilling says that the artist's power and source of his genius cannot be sought in neurosis. He says that there are two objectives. 1) The tendency to express the unconscious is the very purpose of art and not its result 2) The writer is likely to be an autobiographer whose main business is to probe his own unconscious and reveal it. On that account he does not become a conscious lunatic. Trilling agrees with the basic assumption of psycho-analysis that the acts of every person are influenced by the forces of the unconscious. But to Trilling it is difficult to believe that every person has the identical psyche and the troubles etc will therefore be identical. Again if all intellectual powers should be related to neurosis, as has been done in the case of Newton, Darwin, and Pascal, then all intellectual process should be deemed neurotic. If power is caused by neurosis of one kind, then lack of power also will be generated by another kind of neurosis. The final objection of Trilling to Freud is connected with Freud's statement that we are all ill. He says that we come to a remarkable paradox. We are all ill but we are all ill in the service of health. No mind is exempt from this all-pervading neurosis. Trilling concludes by saying that the artist is unique in respect of relationship to neurosis. He is what he is by virtue of his successful objectification of his neurosis.

Lionel Trilling deals with the question of the impact of psycho-analysis on literature and literary criticism from the point of view of an artist and not as a scientist. Trilling is essentially concerned with (the literary) art as a source of aesthetic delight. Surely Freud does not look at it from that angle. Trilling is sympathetic to the Freudian propositions as statements from a scientist. His objections to Freud however is that Freud refuses to understand art as anything but a product of psychic urges.

Trilling recognizes the truth of the Freudian statement that·"the poets and philosophers before me discovered the unconscious; what I discovered was the scientific method by which the unconscious can be studied". Trilling quotes Blake, William Wordsworth, and Burke in order to support his opinion that poetic imagination functions in autonomous world unconnected with the scientist. In other words the scientist is dealing with an objective world while the poet is in a subjective world in the attempts to communicate are made with unpredictable results. Freud is concerned only with the functioning of the unconscious and not with the secondary impact on the human mind.

Trilling does not say that Freud is insensitive to art and concedes that Freud does not treat art with contempt. This is only on the surface. Trilling suspects that Freud eventually treats art with contempt. To drive home this point Trilling quotes Freud. "Art is a substitute gratification and is an' illusion in contrast to reality". Freud says since it is only an illusion, it is harmless. This way of putting, according to Trilling, is really contempt of art. Freud goes on to say that art is harmless except to those who are obsessed by it and that it is intended to be a narcotic. To him the artist is virtually in the same category with the neurotic. The Freudian analysis of art is true to the basic concept of psycho-analysis. Trilling says that Freud admits that psycho-analysis has less to say about beauty than about other things. Trilling comes quickly to the point when he says that we must object to the conclusions of Freud on the ground that he does not give an adequate conception of art.

2.7. Carl Jung and Analytical Psychology

Carl Jung came to popular attention after, 1925. He was a former disciple of Freud but he had split with Freud in 1912 over the conception of the exact nature of the libido. Freudianism, like Marxism, is an orthodoxy and one must accept it entirely or be considered a heretic. In the case- of the libido, Freud had limited .) the sum total of the component instincts entering the sexual urge. Jung p rred to think of this urge as the sum total of all the impulses which includes the racial and the individual content, the non sexual and the sexual

content. This is a sort of vital force underlying all life and Jung called this force the universal unconscious. With the course of evolution the conscious mind slowly developed out of the primal, universal unconscious and conscious mind too has a non-sexual as well as sexual content

Jung's system is called the analytical psychology and it made two chief contributions.
The concept of the persona and anima.

The face of the individual which the conscious mind presents to the world is the persona.
The contrary force which tends to check every outward manifestation of human behaviour is the anima.

There is thus a kind of dialectical opposition within every individual and if this is not properly resolved it would result in frustration and neurosis.

1) As a corollary to this, Jung believed that all human beings could be divided into two main groups, the extroverts and the introverts, the former being those in whom feeling largely predominates and the latter being more given to thought and introspection.

Jung further subdivided each class according to the four functions of thinking, feeling, intuition, sensation, thus making possible eight combinations ranging from the introverted thinker to the extroverted sensuous type.

Jung's account of the poetic process is more elaborate and systematic. Jung believes that there exists, in addition to the individual unconscious, a collective unconscious in which great constellations of "primordial images" and of ancestral patterns of experience are for even preserved. The poet who responds to the promptings of this collective unconscious is able to tap deep emotional sources, inaccessible to those unaware of the timeless archetypes that lie buried in the recesses of our mind. The collective unconscious contains the reactions of the human mind or psyche to the most universal situations. Being very primitive, it is pre-logical and its reactions are expressed not in thought but in images. Jung's theory is based on the importance of myth and images and he propounded the hypothesis that certain poems stir within the reader's mind unconscious forces, primordial urges, or archetypes which exist in the psyche as the result of experiences, not of the individual himself, but of his ancestors. Jung thus suggests that certain images possess an unchanging validity and significance capable of awakening emotional responses in men and women of all epochs.

2.8. Summing-up

Freud's theories emphasize upon the individual rather than upon the collective unconscious, but like Jung, he postulates the existence of certain recurring themes heavily charged with emotional significance. If such speculations of Freud and Jung are valid, then we can recognize that such figures as Orestes, Oedipus, Hamlet, Faust, and Don Juan have the power to stir generation after generation because they are archetypal figures, mythical beings incorporating in their persons, the basic truths of the human situation.

Followers of Jung would claim that the poet is recognizing the racial memories, the personified powers and the visionary forms which lie buried in the collective unconscious. Freudians would emphasize the compelling power of the images which stream through the obscure depths of every individual's mind.

Check Your Progress
uestions

Is artist a neurotic?
What are the two objectives of Lionel Trilling?
Who is Carl Jung?
How do you call Jung's system?
On which Jung based his theories?

Some Applications of Psycho-Analysis in Literature

Dr. Ernest Jones' essay on *Hamlet* represents an application of the modern technique of psycho-analysis, He is concerned with the psychological understanding of the tragic conflict produced by Hamlet's behaviour and personality. He points out that much of mankind lives in an intermediate and unhappy state charged with futility, frustration and human inadequacy. Hamlet according to him is the supreme example of this state. Modern psychologists call it psycho-neurosis. It is a state of mind where the person is driven by the unconscious urges of his mind. This state is essentially bound up with the basic inadequacy of human life. Imbalance is the visible consequence of such a state and it vitiates man's outlook on life.

Hamlet is analysed in the light of Freud's theory the Oedipus Complex. Freud pointed out that the male child always treated his father as a rival to his mother's love. Hamlet saw a subtle rival in his father and therefore was painted at the thought of his mother being fondled by his father. As a child Hamlet had experienced the warmest affection of his mother and this had contained elements of a disguised erotic quality. Hamlet regarded his father as a rival and secretly wished him out of the way so that he might enjoy undisputed monopoly of his mother's love. Dr. Jones says that such thoughts might have been present in Hamlet's mind in childhood days and they would have been repressed and obliterated by sober educative influences. Freud ascribed Hamlet's irresolution to an Oedipus Complex. His excessive attachment for his mother worked on his frustration deeply. He was faced with a problem which he could not properly deal with. The result was an intense conflict in him leading to delay and self-frustration.

The death of his father released the long repressed desire in him to take his father's place in his mother's affection. The association of the idea of sexuality with his mother buried deep in the unconscious mind since infancy could not be concealed from his consciousness. As a result of the repression of the unconscious infant desires, there cropped up a feeling of repulsion towards his mother.

Hamlet saw a rival in his father and could not love his mother. When Claudius killed his father he was secretly happy as the chief rival was removed from the scene. At the same time conscience obliged him to regard Claudius as a murderer. So Hamlet was in a dilemma. He had hated Claudius as a murderer and was at the same time happy that his rival was killed. Secretly he loved Claudius but hated him openly. There was a double complication in Hamlet. The death of his father did not solve the intense psychological problem of Hamlet. When Claudius removed his father, the Oedipus complex was profoundly satisfied. But his unconscious rivalry against his stepfather started developing slowly. Claudius took the place of his father and the Oedipus complex was still there. So far as Hamlet was concerned the situation did not change appreciably. If Claudius had not appeared on the scene Gertrude would have remained a widow. He could have possessed his mother fully and the mental conflict of Hamlet would not have been there. The old problem still persisted because instead of his father the stepfather became his rival.

Hamlet's attitude to Claudius was complex. His uncle embodied the deepest and buried part of his personality, so that he could not kill him without also killing himself. Hamlet was caught between two impossible desires, one exhorting him to kill his uncle and the other warning him to desist from such a vengeful course of action. Hamlet thought that it was his moral duty to put an end to the incestuous activities of his mother by killing Claudius but his unconscious did not want to put an end to them because he identified himself with Claudius in the situation and so he spared him. Claudius was a reflection of his repressed desires and so he could not kill him.

Geoffrey Gorer analyses the novels of Jane Austen with psychological insight. In Jane Austen's novels we do not find the jealous love of a male child to his mother. But the sexes stand reversed and the heroines of Jane Austen hate and despise their mothers. This tendency is called the Electra complex. (In classical mythology Electra, the daughter of Agamemnon and Clytemnestra, incited her brother Orestes to kill her mother Clytemnestra.) They finally marry men who stand in almost parental relationship to them. Gorer here suggests the possibility of a deeply personal motivation. Jane Austin just before writing *Sense and*

Sensibility (probably 1797 or 1798) would have refused a charming lover just because she could not reconcile herself to the idea of leaving her father alone and breaking the bond which bound them so closely to each other.

In *Sense and Sensibility* the heroine Marianne marries an elderly man after having first been attracted by a worthless lover. The other sister Elinor marries a clergyman. The sisters' mother is silly and increases her daughters' unhappiness.

In *Pride and Prejudice* Elizabeth, the heroine, makes up her mind to marry a rich and desirable young man by which means she gets away from her hated mother and silly sisters and has her father time to time to herself. Her father is the most beloved person in the book.

III Check Your Progress Questions

i. Who analysed **Hamlet**?
ii. Name the complex used by Jones to analyse **Hamlet.**
iii. Name the critic of Jane Austen.
iv. Who is the heroine of **Sense and Sensibility**?
v. Give the name of the heroine of **Pride and Prejudice.**

In *Emma,* the chief lady Emma marries an elderly man who had always stood in the role of a father. She rejects a silly clergyman and a worthless lover. Her mother Mrs. Wood-house is dead before the novel opens and the mother substitute is foolish.

In *Mansfield Park* too the heroine Fanny loves and eventually marries a clergyman considerably older than herself, who stands midway between the role of father and brother.

Marianne, Elizabeth, Emma and Fanny, the four heroines in her four novels, became convenient symbols or pegs upon which Jane Austen could hang her own personal dilemma proving to herself that all that had happened in her life had been for the best. But, at the end we find Jane Austen rejecting this self created myth. In her middle age she began to feel very lonely and she uncovered the hidden selfish motives behind the seeming, warmth and love of her father and sisters. So she cried out against her starved life and the novel *Persuasion* written at this time (the last of her novels) presents to us the heroine Anne marrying the charming sailor Captain Wentworth, a man of her own age, whom she had rejected 10 years ago. Sir Walter Elliot, the father, is portrayed as a vain, proud, stupid and endlessly selfish man. Gorer therefore observes that this revolutionary treatment of the father in this novel in particular goes to show that Jane Austen's myth of the father-daughter relationship, cherished dearly all along by her, turned out eventually like all other myths, an enemy of life.

In Shakespeare's *King Lear* it is the fall of the "Father-King". The kingly status has a great significance for the feelings expressed in the play. History and pre-history-our racial memories- have invested the name and image of a king with supernatural aspect. Further as children we have always regarded the Father as a being of unlimited powers. So this Father- King becomes, in this drama, a superhuman figure and when we find him broken to tears and madness by his daughter's cruelty we feel a different kind of pain-mingled with something like

exultation. King Lear and the storm together become the powers of the tormented soul.

Carl Jung observes that the symbol of a dying hero represents the sacrifice of a childish self in us and the emergence of a hero-figure. King Lear's death is thus no ordinary death as it constitutes the element of a religious mystery-of purgation and atonement.

Coleridge's *The Ancient Mariner* is Coleridge's story of the curse or the paralyzing spell undone by the impulse or admiration and love and of the reawakening of energies within and without. In describing the Mariner's despairing vigil after the curse we find the "surging chaos of the unexpressed" that lay behind the slimy things, rotting seas and shining water snakes. Coleridge at this time had never been to sea. He had only read a few passages from some books containing such description. But these memory fragments went down "the deep well of unconscious cerebration." The racial memories or inheritance active within the individual sensibility of Coleridge shaped those memory fragments into the magic of charged verse and stirring images.

The storm image in the poem takes our 'mind not to .he racial memories belonging to the European culture alone but to a wider and older culture. Dr Jung cites from the vedic Hymns where prayers are said to lead forth the flowing streams of Rita. The ancient idea of Rita represents. in an undifferentiated fashion, both the cycle of nature -rain and fire-and also the ritually ordered processes of the inner life. The storm image in Coleridge's poem also appears not as a differentiated physical object but as a phase of its own inner life. It is thought of by the poet as let loose by prayer. Prayer transforms the whole current and atmosphere of the inner life. The act of love and prayer. like sleep and healing dreams, relaxes the inner tension and brings relief.

The main theme of *The Ancient Mariner* is the theme of "the night journey" or of-rebirth. The pattern that appears in such a theme is the pattern of cessation of movement balanced by a movement upward and outward - an expansion or outburst of activity. Jung has noted a state of introversion and regression preceding a kind of rebirth into a new way of life. Psycho- physical studies have also established that the individual shows a period of inertia or brooding while latent energies gather strength for activity on fresh plane. The illusive dream-like reality of reality of Coleridge's poem The *Ancient Mariner* communicated to us the psycho-physical crisis occurring in the course of organic growth and change.

Hawthorne's story *"My Kinsman, Major Molineux"* is a story about a young boy of eighteen, named Robin. He has come to town to seek his relative, Major Molineux, a man of high rank. This influential relative has promised to establish Robin - the son of a poor clergyman - in life. But he comes to the relative at the most inopportune time. The colonists, at that time, are making preparations to humiliate to kinsman. A procession with torches blazing bright passes that way. Robin sees in an uncovered cart Major Molineux. It is the spectacle of his humiliated kinsman sitting with his face tarred.

The spectacle of his kinsman reviled by that great multitude affects Robin with a great "mental inebriety". All at once Robin sends forth a shout of laughter that echoed through the street, - "every man shook his sides, every man emptied his lungs, but Robin's shout was the loudest there".

At the surface the story is the story of an ambitious youth's thwarted search for an influential relative whom he wants to find. But the story is Janus faced and at the deeper psychological level we find that Robin is never so intent on finding his illustrious relative. The Major to Robin symbolizes just those aspects of paternal authority from which the youth so urgently desires to be free. Robin's departure from home has evidently caused him to dream (If achieving economic independence. The Major to the youth is inextricably linked with his father and so both are symbols of restraint and unwelcome authority.

With insight and artistry Hawthorne spreads the evidence of Robin's irresoluteness of purpose and psychological ambivalence. Robin starts searching for his relative in a less respectable street and he is received by an attractive lady wearing a scarlet petticoat. This shows that Robin is unconsciously searching for sexual adventure too.

Finally when Robin sees his relative in the cart he makes common cause with the crowd. He gives vent to his hostility for his kinsman by sending forth a shout of laughter and his laughter was the loudest. What Robin is doing is something which every young man does and must do: he is destroying an image of paternal authority so that freed from its restraining influence he can begin life as an adult.

Herman Melville's *Bartleby the Scrivener* is also a story with psychological overtones. In this short story of Melville we have four important characters. The lawyer who, though belonging to a profession proverbially energetic, is content with his great volume of routine business which gets for him good money. He never addresses a jury or in any way draws a public applause. He is eminently a "safe" man doing a snug business.

Turkey, the first assistant copyist, is the blandiest of men in the morning but grows insolent and is full of paroxysms after twelve O'clock. Nippers, the second clerk, is the victim of ambition and indigestion.

Bartleby was written in 1853. At that time Melville was writing short stores for the literary magazines *Harper's and Putnam's.* Making a psychological probe into the story we can see how Melville, through tile story of Bartleby, expresses his attitude towards his art and his work.

The new kind of writing he as attempting in *Harper's and Putnam's* resembles that of the lawyer, the master in Chancery, (figuring in the story Bartleby) -dull work but possibly profitable. He is of three minds, about it. Like Turkey he can keep at it until the noon time of his life. Like Nippers he can be steady enough until his ambition gets the upper hand. In the character of Bartleby Melville prefigures what this new life may ultimately come to. The trivialities, the conventional nature of his task may perhaps impel Melville follow the lonely Bartleby's decision to copy no more. This possibility was certainly in, the mind of Melville in 1853. But the decision to abandon his profession, to 'go to the Tombs' if that were necessary for his peace of mind, was put off until after *The confidence Man* was published four years later.

IV Check Your Progress Questions

i. What does ***King Lear*** deals with?
ii. Who observes the full of the dying hero?
iii. Who is the author of "The Ancient Mariner"?
iv. What is the main theme of "The Ancient Manner"?
v. Give the title of Hawthorne's story?
vi. Give the title of Herman Melville's story?

Conclusion:

The theories of Freud and Jung enabled writers to probe deeper in their dramatization of the human situation. In general the application of psychological knowledge generated three kinds of illumination. Firstly it creates a particular and harmonious kind of response in the audience brought about by the stimulus of a work of art. I.A. Richards calls this "the synaesthetic equilibrium". Examples of this kind may be seen in Shakespeare's *Hamlet, King Lear* and Coleridge's *The Ancient Mariner.*

A second application employs this approach to establish the relationship between the artist and the art. For example a study of the life of Jane Austen can serve as a means to understand her art - the novels. Thirdly psychology can be used to explain the subconscious patterns which motivate the creation of characters that appear in a novel or a short story -Example *Bartleby the Scrivener* by Melville.

2. 9. Answers to Check Your Progress Questions

I. i. Frued, Jung
   ii. into three zones
   iii. Id-ego and super-ego

iv. Sexual energy
v. instinctive energy

II. i. yes
ii. the tendency to express the unconscious and the autobiographical element
iii. the follower of Freud
iv. analytical psychology
v. myth.

III. i. Ernest Jones
ii. Oedipus complex
iii. Geoggrey Gorer
iv. Marianne
v. Elizabeth

IV. i. the full of the king
ii. Jung
iii. Coleridge
iv. the night journey or rebirth
v. My kinsman, Major Molineux
vi. Bartleby the Scrivener

2.10. Questions

1. What is Psychology?
2. How does Freud divide human brain?
3. Write a note on art and neurosis
4. Comment on Lionel Trilling's views on Freudian Theory
5. Attempt a short note on Carl Jung and analytical psychology
6. Write an essay in psychological approach to literature.

Unit - 3

ARCHETYPAL APPROACH

3. 1. Introduction

Archetype is pattern or model, it is the first model of anything. Take two mythological tales from two distant but distinct old civilizations: first Greek mythology tells us that Hercules as an infant in his cradle strangled with his bare hands two huge serpents which had come to kill him. In Hindu mythology Krishna the little child sucks the life out of a demon come in the form of a woman intent to kill him by suckling the demon. Other countries, other civilizations have a similar story with minor variations. The first model or the archetype of these stories is an infant, of divine origin, performing miraculous feats of strength.

We believe that in the infancy of man our common ancestors incorporated their profound discoveries, the result of their experiences - in the form of myths. Jung the psychoanalyst says that these experiences and apprehension of truths live in the form of archetypal, patterns or symbols in the unconscious mind of every man in every age and in every country. Jung posits a race memory, a collective unconscious in which these symbols are buried beneath the conscious mind of man. These will erupt into the conscious mind of man suddenly and unexpectedly, and lead him into modes - of action he had never in his rational mind thought of. Jung's master, Freud, says that these symbols manifest themselves in the form of dreams when a man is asleep and so the censor of his conscious mind does not actively control his psyche.

3. 2. Objectives

i. to learn about myth
ii. to learn about archetypal approach to literature
iii. to identify the contributions and contributory to archetypal approach
iv. to understand the use of archetypal approach to literature.

I Check Your Progress Questions

Fill in the blanks

i. Archetypal criticism deals with ______
ii The ancient primordial images are called ______
iii. Archetypal approach is otherwise called ______
iv. Myth is a ______
v. Myth is not a false ______

3. 3. Structure

3. 1. Introduction
3. 2. Objectives
3. 3. Structure
3. 4. Images
3. 5. Archetypal Approach

3. 6. Myth
3. 7. An Illustration
3. 8. Answer to Check Your Progress Questions
3. 9. Questions

3. 4. Images

The ancient primordial images impressed on the mind of Man is an archetype - it is the conscious symbolic expression of ancient man's mythologizing his knowledge of Man, Nature, God and their inter-relationship.

3. 5. Archetypal Approach

Therefore the archetypal approach is also called the mythological approach. Myth is a fable, but not a false tale. Moderns understand by myth a fictitious narrative, a beautiful escape from harsh reality, a misinterpretation of historical event or an imaginative explanation of a hollow rite which has been preserved though its meaning has been lost. But myth originally was the name given to a body of belief, a storehouse of symbols regulating man's assumptions about life, death and the universe.

3. 6. Myth

Myth in action is called ritual. Myth is the plot unfolding in gestures. Ritual affirms the myth by some concrete realization in religious practice. How shall we explain the power of myth? It is shrouded in mistery. Intuitively man perceives its strength, but cannot prove it by reason. Myth imposes an order, a supernatural order on the universe, it gives man a sense of continuity with the environing world, makes him believe in a correspondence between human deed and stellar movement.

Myth lives not only in highly civilized societies in ancient or modern days - but among primitive tribes scattered in all parts of the world- in the heart of Africa, in Borneo, in Mexico, in far northern latitudes. Archaeologists, anthropologists, psycho-analysts and linguists join together in affirming the power of myth. Myth lives in ritual and controls man's conduct by teaching him morality. The Christian myth-note that the word does not mean fictitious narrative, but a fable embodying a profound truth-affirms the bond between man and God.

A few examples of universal myth are given below:

a) Child, though to be an orphan, but really of divine parentage, revealing superhuman strength and becoming the saviour of the land.
b) Driven into exile, a man fights a combat kills the opponent (a king?) marries his queen in the prescribed manner and becomes king himself. Oedipus in Greek mythology is a fine example.
c) A man, forced into slavery, has to perform impossible feats of strength before he regains his freedom and real stature. Hercules's labours are well known.
d) King Arthur's Round Table, the Northmen's sagas, the Hindu Puranas, and the stories of cannibal tribes.
e) Folk -tales and fairy -tales in all parts of the world.
f) The hero has to go to the underworld, or Hell, learn new wisdom, and come back to this world to serve mankind better. Aeneas's descent into Hades, Christ's harrowing of hell, Orpheus's efforts to bring Eurydice back from the underworld are examples.

The efficacy of myth has been reaffirmed by the new science of psycho-analysis in this century. Freud, Jung, Adler and others, point out the efficacious function of myth in the human psyche. In dreams and visions these mythical symbols manifest themselves as psychic factors.

These archetypes of. mythical symbols have shown themselves in diverse spheres clearly proving their united beginnings and universal applications.

Philip Wheelwright says: "men are guided along these paths by teachings of Christ, fables, stories of gods and heroes, rituals of worship and initiation and the ritual of poetry and drama". (The burning fountain)

The central pattern of all myths is the same as the natural rhythm of life-of the human pulse-a rise followed by a fall followed by a rise. The rhythm of poetry, it should be noted here is the same-rise, fall, rise of stress or accent.

We might surmise that the whole thing started with primitive man studying the progress of the year, of the seasons, of the vegetation and noting the pattern of birth, growth, death followed by rebirth. The vegetation myth of all primitive societies speaks of the life history of the year-daemon-the spirit of the year as coming to life, .growing to youth and strength, degenerating into old age and eroding in death, only to be reborn again-spring, summer, autumn; winter to be followed by spring again and the cycle infinitely repeating itself.

II Check Your Progress Questions

i. How is myth called in action?
ii What is ritual?
iii. Give few examples of universal myth.
iv. What is the central pattern of all myths?
v. How do you call the primitive myth on seasons?

III Check Your Progress Questions

i Who did consider the quest of Hily Grail and in which tact?
ii Who is the author of "The Waste Land"?
iii. Who is James Frazer?
iv Who is the author of *Hamis*?
v Who is the author *Myth and Ritual*?
vi. Who is the author of *Attic Comedy?*

The Elysinian mysteries, cabalistic rituals, all esoteric faiths, the Freemasons and in recent times the Theosophists taught their initiates the same underlying pattern of life.

The rites of initiation among all aboriginals were and are in the same pattern-the young men past their adolescence are carried to a distant jungle or mountain, subjected to many ordeals to test their endurance, strength, and courage, tortured for days, and then, passing through a cave or tunnel, they are made to view the delights and blisses of the happy life that must follow.

The quest of the Holy Grail (the cup in which the blood of Jesus on the Cross was collected and preserved) is shown by Margaret Weston in her "From Ritual to Romance" to be a story much older than Christianity and common to many different cultures. T.S. Eliot draws heavily on this myth in his *"The Waste Land'*.

In many ancient civilizations the king as he grew old, or in some cases at the end of a year's rule, was ritually sacrificed and another king elected to keep the land and its vegetation young and fertile. Psycho- analysis shows that dreams of disturbed men are full of these archetypal symbols. Poetry and poetic drama rely heavily on these mythic symbols to provoke the responses the writers wish to evoke from their readers.

The modern interest in mythology begins with Sir James Frazer's book, *"The Golden Bough"*. Frazer made a study of myths in various countries and conclusively proved that these myths are alike. Jung in his *"Collective and personal unconsciousness"* and other books showed that certain mythical symbols are retained in the unconscious mind of each man today. Coming to myth in ritual, the Cambridge anthropologists Jane Harrison *(Themis* and other books) S.A. Hooke *(Myth and Ritual)* and Cornford *(Attic Comedy)* have shown that Greek drama follows certain mythical patterns. Gilbert Murray has shown, by a study of more than a hundred Greek plays, that each one of them has the same mythical pattern. Margaret Weston's *From Ritual to Romance* and Maud Bodkin's *The Archetypal patterns* in poetry tell us that some of the greatest masterpieces in literature are clearly based on myths. Wilson Knight's *The starlit Dome* discovers the mythical basis of Coleridge's *Ancient Mariner* and Shakespeare's *The Tempest.*

While myth enjoyed complete acceptance in accident Greece and Rome and the Middle ages, the Elizabethan belief in Myth was partial, but' still it was sufficient for the poets and dramatists to use it thematically in their writings. Then myth

became a matter of antique curiosity; but in more recent times, especially with Eliot in poetry and James Joyce in the novel, myth seems to have regained some kind of acceptance.

The function of myth in literature is to provide a back ground of familiar reference. So that sensibilities of reader and author are oriented and brought together and a profound communication is established between them.

The decline of belief in myth began early. Socrates was already opposing the Dionysian element of ecstasy in Greek literature and life. Among the Greek tragedians, the last of them. Euripides, already shows rationalist and naturalist tendencies.

Men's severance from the universe might be said to begin with Friar Bacon who began the split between mind and heart. Descartes separated man's ego from the physical world around him. The eighteenth century rejected metaphor and imagination in favour of order. It dismissed all heroic, supernatural reference, lost faith in spiritual life and saw the decline of the love myth in literature. The "dissociation of sensibility" (Eliot's term) began in post Renaissance poetry; the split between emotion and intellect was widened by Wordsworth and Shelley. Only in the twentieth century with the revival of interest and faith in myth, there has been an effort to integrate emotion and intellect, especially by Yeats and Eliot both in poetry and in drama.

In literature the mythical basis of drama has been studied extensively. The mythical pattern in all tragedy is the same as the Egyptian ritual in which a ritual combat is followed by the burial of the defeated king, then resurrection in the successor, then installation as king and finally communal feast. Greek tragedy is the story of the death and resurrection of Dionysus or the life-history of the Vegetation spirit embodied in the lives of Greek national heroes.

Frazer shows that the renewal of the seasonal ritual pattern is the basis of drama. Harrison and other anthropologists show that drama is a form of myth and ritual and derives its force and effectiveness on its reliance on archetypal patterns. All these point out that the common ritual pattern is mortification, purgatory, invigoration, marriage, restoration of fertility to soil, initiation and jubilation.

Great poems have a special emotional significance beyond the definite meaning of the words. They seem to stir unconscious forces in the readers' mind beneath his conscious response. The explanation is that the experiences celebrated in the poems, through strange to the reader, were experience that

happened to his ancestors long, long ago, but the results of these experience are inherited in the structure of the brain of every man today.

An undercurrent of desires, fears and passions that have lain long slumbering in our minds is suddenly released, and a strange unanalyzed vibration is started below the surface when we come across archetypal patterns, while reading a great poem or drama. A cry of the blood is the result of reading such a poem or witnessing such a play. Oedipus and Hamlet express, symbolize and so relieve typical human emotions by their unconscious reference to experience. Similarly the Ancient Mariner, the Wandering Jew, Cain, the Flying Dutchman all express a familiar symbol Maud Bodkin shows that Aeneas's descent into Hades in Virgil's *Aeneid'* is comparable to the twentieth century man's plunging into the depths of his own unconscious so that he might gain knowledge or power over his own self and destiny, guided by the psycho-analyst. The serpent and the apple in *Paradise Lost* is a symbol of the fatality of woman and her hold upon the passion of man. The love and rejection of Dido by Aeneas is a symbol of the conflict between private desire and public duty; Dante's love for Beatrice is a symbol of the transfiguration of personal desire to ideal aspiration.

In drama, the love-myth is expressed in Shakespeare's *Winter's Tale* which says that infidelity in love is death: Shakespeare's last plays tell the story of Resurrection following upon suffering and death. Shakespearean tragic heroes seem to realize towards the end of the play that they are sacrificial heroes and that only their death will replenish the land i.e., bring the water of life back to the starved people in the country.

Even in poems and plays where this' dependence on myth is not obvious it is today admitted that they have great power to move us in ways that we do not consciously realize. This is due to the fact that they stir our unconscious mind by referring to the archetypal symbols lying dormant there.

This theory has been violently attacked by Malcolm Cowley *(The Literary Situation* 1954), and W.W. Douglas, *(The Meaning of Myth in Modern Criticism* 1953) among others.

3. 7. An illustration

Gilbert Murray's essay *Hamlet and Orestes* uncovers the age old myths which pattern these two great tragic characters. Orestes is a traditional character, who occurs in poem after *poem, in tragedy, varying slightly in each one but always true* to *type.* He *is* a *central* tragic hero on the Greek stage and he occurs in nearly seven Tragedies. Murray asserts that there have been several Hamlets

before the publication of Shakespeare's *Hamlet* in 1604. It is not a single definitive creation made by one man in one effort. There was an older play called Hamlet, probably written by Kyd. It was worked over and improved by Shakespeare.

There are several striking similarities between various versions of *Hamlet*.

1. In all the versions, the hero is the son of a king who has been murdered and succeeded on the throne by a younger kinsman. The dead king's wife marries his murderer. The hero, driven by supernatural commands, undertakes and carries through the duty of vengeance.
2. In the mother of the hero, there is some shyness. In Sasco, one of the versions, the mother is not slain; in Shakespeare she is poisoned by accident, not murdered.
3. In all the versions the hero is in some way under the shadow of madness.
4. The hero is a Fool transfigured. Hamlet's language is at times exactly that of the regular Shakespearean fool; for example, with Polonius in Act II Sc. 2 and just before the play in Act III Sc.2.
5.

Ambooi and Brutus and Shakespeare's Hamlet feign madness. The heroes disguise themselves, especially when they are supposed to be dead. For example, Hamlet is present at the grave digger's scene, when the public thought that he was in England and Claudius and others must have believed him dead.

Another curious element of the Fool that lingers on is his dirtiness and disorder in dress. He is abusive and gross in his language. Both Orestes and Hamlet express violently cynical opinions about women. The hero is haunted by his "most pernicious women". Both heroes tend to bully any woman they are left alone with. Hamlet bullies Ophelia and "speaks daggers" to the queen.

5. The father of the hero is a great warrior. He is idealized and made magnificent.
6. The successor to the throne besides other vices, is accused of drunkenness.
7. The father dies without the due religious observances. In the Greek tragedies, this lack of religious burial is almost the central horror of the whole story.

So there are broad similarities of situation between the original sagas of Orestes and Hamlet But as recorded history goes, there seems to be not imitation either direct or indirect. So there is some connection between these two plays and this connection lies hidden somewhere in ancient myths or primitive religious rituals. The original seed for these plays, seems to be in some ritual or myth.

Gilbert Murray says that the Greek Orestes sags has grown out of the ritual story "of what we may call the Golden Bought kings" or vegetation-kings or year daemons. Orestes, is identified as winter god, a slayer of the summer by Herman Vsener, a Greek scholar. Orestes is the man of the cold mountains, the ally of death and the dead.

The Hamlet saga also is based on the pre-historic and world - wide ritual battle of Summer and Winter, of Life and Death, which has played an important part in the mental development of the human race and especially in the history of medieval drama.

The Queen mother is a woman under the shadow of adultery, the shadow of incest, the shadow of murder, but yet a motherly and sympathetic character. Bradley says that Gertrude had a soft animal nature. She loved to see others happy, like more sheep in the sun". Murray feels that she is the "right character for our Mother Earth". One cannot apply moral disapproval to the annual remarriages of Mother Earth with her new Spring God.

Hamlet resembles Orestes closely in his role as the Bitter Fool and King-slayer. Both the heroes have the notes of Winter, and not Summer (To be or not to be; the death wish in Hamlet) Hamlet is not joyous and triumphant slayer. He is clad in 'inky cloaks' he rages alone, he is the Bitter-Fool who must slay the king. So for both these tragedies, the original seed lies some-where in the primitive folk tales. These primitive folk tales issue in a great tragedy.

Myth, means, "the things said over a ritual act". Say for instance, for a certain agricultural rite, we tear a corn sheaf in pieces and scatter the grain; to explain that we create a myth. There was once a young and beautiful prince who was torn in pieces (cf Story of Adonais). People begin to probe into the myth. Was he torn by hands of wild beasts? Was he innocent and turned mad by Thracian women or devils, the Titans? As the groups in villages talk together and begin to muse and wonder, a central myth is created, this myth gets better and stronger and ends by being the tragedy of say Actaeon or Dionysus.

So there is a great unconscious solidarity and continuity which is passed on to the successors and finally reaches the artists The artists create out of this myth, an artistic masterpiece which posterity will not willingly let die.

This mythical, material before it becomes a piece of art, is constantly castigated and rekindled by comparison with real life. That is where realism comes in, and literary skill and imagination. The artists In Aristotle's phrase creates out of this myth, "the sort of thing that would happen" in any age and any place.

3. 8. Answers to Check Your Progress Questions

I. i. myths
   ii. archetypes
   iii. mythological approach
   iv. fable
   v. tale

II. i. ritual
   ii. myth in action
   iii. orphaned child, exile, slavery, folk tales, fairy-tales
   iv. natural rhythm of life
   v. vegetation myth.

III. "From Ritual to Romance
   i. Margaret Weston,"
   ii. T.S. Eliot
   iii. Author of **The Golden Bough**
   iv. Jane Harrison
   v. S.A. Hooke
   vi. Conford

3.`9. Questions

i. What is myth?
ii. What is archetype?
iii. Give few examples of Universal myths?
iv. Write a note on James Frazer
v. Write an essay on the archetypal approach.

Unit - 4

FORMALISTIC APPROACH

4. 1. Introduction

The most influential and popular mode of criticism in the twentieth century is formalistic. Other designations given to it are aesthetic criticism, analytical criticism, and ontological criticism. But the name that has struck on to it is the New Criticism. It can boast among its practitioners of such eminent critics as Empson, Crowe Ransom, Robert Penn Warren, Allen Tate, Cleanth Brooks, Wimsatt Jr. R.P. Blackmur and Eliseo Vivas. It focuses its attention on a work of art and analyses it without regard to extrinsic factors. It maintains that a poem is an aesthetic object and must be considered as such and not as something else. It is not a medium or a substitute for theology or philosophy or religion. It rejects sociological, moralistic and biographical approaches to a work of art.

I Check Your Progress Questions

i. Formalistic approach is popular in ____ century.
ii. Formalistic criticism focuses attention on the ____
iii. Some of the formalistic critics are ____, ____, ____, ____, ____, ____, ____, ____
iv. Other designations given to the formalistic approach are ____, ____
v. New criticism became a movement in ______

Robert Penn Warren observes, "Poetry does not inhere in any particular element but depends upon a set of relationships, the structure, which we call the poem". Eliseo Vivas, to emphasize the autonomy of art, declares in his "Creation and Discovery", The proper response to the work of art, the response that constitutes the distinctive aesthetic experience, is the grasp of the work by means of an act of intransitive attention. So to grasp it is to grasp it as a self-sufficient object". As the New Criticism dedicated itself to a more rigorous way of defining special qualities of a literary work, it views the work as an artifact distinguished by precision of imagery and by order. It sets about exploring what goes on in a work of art, especially in a poem, how the language functions in it, how the imagery is used, what totality of meaning is conveyed and by what means. It avoids descriptive, informative or persuasive writing.

4.2. Objectives

i. to study the usefulness of the formalistic approach
ii. to learn about the new criticism
iii. to understand the contribution made by new critics
iv. to introduce new critics and their tenets / tools in analysing literature.

4.3. Structure

4. 1. Introduction
4. 2. Objectives
4. 3. Structure
4. 4. New Criticism
4. 5. T.S. Eliot
4. 6. I.A. Richards
4. 7. Ransom
4. 8. Cleanth Brooks
4. 9. Allen Tate
4. 10. Yvor Winters
4. 11. Other Critics
4. 12. Answer to Check Your Progress Questions
4. 13. Questions

4. 4. New Criticism

The New Criticism rose to prominence in the Universities with the decline of the influence of the liberal and radical criticism in the Thirties. In the 1940's it crystallized itself into a movement which gathered momentum with the support of younger men in the post-war period. Though they did not band together to issue an official white paper or proclaim their manifesto, they published articles in such literary journals as the 'Southern Review' (1935-42) the 'Kenyon Review' the 'Sewanee Review' and the 'Hudson Review', which they controlled. By 1950 the New Critics with the assistance of their younger allies like Austin Warren, Richard Chase, Arthur Mizener and Francis Fergusson had captured the citadel and began to dominate the 'critical' stage. Malcolm Cowley observed that the New Criticism began as explication de text, and "from there people went in many different directions".

Besides their practice of close textual criticism, the New Critics are distinguished by a conservatism in their literary, social and political views. They have been hostile toward the physical and social sciences. Some of the New Critics have drawn a distinction between the language of poetry and that of science, and argue on the basis of this distinction that the knowledge or truth conveyed by poetry or imaginative literature is different from that provided by science. "With this idea of 'two truth', they have contributed to an aesthetic mystique, according to which the truth of art is apprehended immediately through the contemplation of the aesthetic symbol or icon".

II Check Your Progress Questions

i. The two potent influences of formalistic approach are _____, and _____
ii. _____ can be regarded as an early new critic
iii. The author of the essay "Romanticism and Classicism" is _____
iv. In "Romanticism and Classicism" Hulme attacks _____
v. Hulmes declares poetry is a matter of _____

The New Criticism has its forbears in the Romantics. 'There is some reason to trace the seeds to Coleridge's view that a literary piece exists in its own way, with its own kind of life". The concepts of organic unity, of unity in variety and of 'the reconciliation of the opposites' derive from Coleridge. Wilbur Scott observes, "Pee's principle of the unified effect of a work of literature, may be listed in the ancestry of the movement".

4. 5. Eliot

T.S. Eliot and I.A. Richards can be considered as two potent influences on the New Criticism. T.E. Hulme can be regarded as an early New Critic. In his essay on 'Romanticism and Classicism', he attacks Romantic subjectivism and emotional vagueness, and advocates a dry, hard classical verse in which fancy should be dominant. He declares that poetry is a matter of images, that an idea can be transferred only by the bowl of metaphor and that metaphor is the essence of intuitive language of poetry. The poet is concerned not with self-expression but with his craft. He must trace the exact curve of what he sees whether it be an object or an idea in the mind. Ezra Pound too made his significant contribution to the rise of the movement with his critical pronouncements. He castigated the nineteenth century for its eccentricities. He described it as a "blurry, messy sort of a period, a rather sentimentalist mannerism sort of a period". He laid stress on concrete presentation, abstention from "peachiness", concentration and exclusion of the inessential. For him, "an 'image' is that which presents an intellectual and emotional complex in an instant of time". He declared that good poetry should possess three inalienable and indispensable aspects. "Melopoeia wherein the words are charged, over and above their plain meaning with some musical property, which directs the bearing or trend of that meaning. Phanopoeia, which is a casting of images on the visual imagination. Logopoeia, the dance of intellect among words, that is to say, it employs words, not only for their direct meaning, but it takes count in a special way habits of usage, of the context we expect to find with the word, its usual concomitants, of its known acceptances, and of ironical play. It holds the aesthetic content which is peculiarly the domain of verbal manifestation, and cannot possible be contained in plastic or music."

It is T.S. Eliot's 'The *Sacred Wood*" (1920) that has shaped the New Criticism. His anti- romanticism, denunciation of impressionistic criticism, his advocacy of the impersonal theory, his doctrine of the autonomy of poetry, his views on conscious craftsmanship, and his insistence on the employment of clear, visual images ... all these have served as a motive force. His reaction against impressionism and moralism in favour of a technical criticism finds an emphatic articulation in "The Perfect Critic" and "Imperfect Critics". A fine mind, he says,

tends to perceive a work in structural terms and "Criticism is the statement in language of this structure; it is a development of sensibility". The bad criticism, on the other hand, is an expression of emotion." He maintained, "Honest criticism and sensitive appreciation is directed not upon the poet but upon the poetry". (The Sacred Wood.p.53) ".... Poetry is not the inculcation of morals, or the direction of politics... Or an equivalent of religion". It is not a collection of psychological data about an epoch. "...A poem in some sense, has its own life". (Selected Essays,p.30) All these statements are intended to defend the integrity of poetry. Eliot insisted that poetry was a timeless pattern of meaning, to be regarded ideally as though it were contemporary and anonymous. He enunciates his impersonal theory of poetry in an apophthegmatic statement: "Poetry is not a turning loose of emotion, but an escape from emotion: it is not the expression of personality, but an escape from personality."

In *"Hamlet and His Problems",* he coined a term which was later enthusiastically taken up by the fervid adherents of impersonal theory: "The only way of expressing emotion in the form of art is by finding an 'Objective Correlative', in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts which must terminate in sensory experience are given, the emotion is immediately evoked". (The Sacred Wood, p.100). The idea of objective correlative was adopted by the New Critics, and by mid century the standard of impersonality was usually taken for granted as test for poetry. Eliot's signal service to the movement is seen in bringing about the revival of interest in the Metaphysical Poets and in the import of the concepts underlying the French Symbolist poetry into English literature. The French Symbolist poetry taught them that the image, despite clarity and precision, should be so placed in the total pattern of imagery, that it should acquire overtones of meaning far more subtle than anything that could be achieved in ordinary discourse. Further they believed in Mallarme's dictum that 'poetry is made with words, not with ideas'. Their acquaintance with the metaphysical poets underscored the need for intellectual toughness in poetry, serious use of poetry and unified sensibility.

III Check Your Progress Questions

i. The author of **The Sacred Wood is** _____
ii. Impersonal theory was coined by ______
iii. Eliot wrote an essay on **Hamlet** under the title ______
iv. Images are given importance by the ____ symbolists
v. I.A. Richards wrote in collaboration with _____

4.6. I.A. Richards

I.A. Richards with his "Science and Poetry", "Principles of Literary Criticism", "Practical Criticism" and "Meaning of Meaning", written in collaboration with Ogden, has been extremely influential. He distinguished between 'referential meaning' which belonged to science, and 'emotive meaning' which belonged to the poetry of consciousness. He has attempted to expound his view of emotive meaning by developing a close and sensitive reading of literary

texts. He brought into literary criticism the study of semantics, "the meaning of meaning" and thereby encouraged a careful, analytical treatment of individual poems. It is not surprising that the New Criticism is characterized by subtle analytic procedures. George Watson pertinently remarks, "Richard's claim to have pioneered Anglo- American New Criticism of the thirties and forties is unassailable. He provided the theoretical foundations on which the technique of verbal analysis was built".

How did the appellation, "The New Criticism", get struck to this school of critics? The term, 'New Criticism' was at first used by Joel Spingarn in 1910 in an address at Columbia University. He proclaimed the mission of modern criticism as an endeavour to get to its real concern with the question, what has the poet tried to express and how he expressed it? With the asking of this question, he says, we shall have done with arguments over the genres, with theories of style, with moral judgment as the criterion of literary value and with the concept of "evolution" of literature. Though it Gould be considered as the cock-crow of critical revolution, nothing tangible came out of it. The more immediate source of the name of this movement was the title of a collection of essays by John Crowe Ransom in 1941. In the last essay of this collection, *"Wanted an Ontological Critic",* Ransom, expressing his satisfaction at the wide reception accorded to the contextualistic criticism of I.A. Richards and his pupil William Empson, announces, "I think it is time to identify a powerful intellectual movement that deserves to be called a new criticism". With its formalism, the new movement attempted to develop an ontological theory establishing poetry as a unique mode of apprehending reality.

4.7. Ransom

Ransom's first prose work, *"God Without Thunder: An unorthodox defense"* of orthodoxy launches a frontal attack on science. For him science is satanic. He attributes the exploitation of man and nature, and human degradation to the progress of science. He pleads for the establishment of a sustaining orthodoxy which does not require any institutional prop. His *"The World's Body"* (1938) continues to excoriate science and highlights the greatness of poetry. For Ransom poetry is a source of order and knowledge and through its sensuous particularity, it re-establishes the 'body' of the world that science has keletonised through its abstractions. In 'New Criticism', Ransom declares that the differentia of poetry as a discourse is an ontological one. It treats an order of existence, a grade of objectivity which cannot be treated in a scientific discourse. Poetry intends to recover the denser and more refractions and memories. Science, he observes, deals exclusively in pure symbols (abstractions) but art deals in iconic signs (concrete particularities). In *'Poetry: a note on Ontology',* Ransom

distinguishes three kinds of poetry - Physical poetry, Platonic poetry and metaphysical poetry. Physical poetry is concerned with clear concrete, iconic representation, as urged by the Imagists. Platonic poetry deals with abstract idea with the object of moving the reader to take up an ethical attitude. Metaphysical poetry uses metaphysical and other kinds of figurative language to shock the readers into new and existing perceptions of its subject. Ransom gives his vote to metaphysical poetry on the ground that its prediction is true enough.

Ransom dwells on the distinction between texture and structure which he regards as two inalienable aspects of poetry. Texture is the quality of expression at a given point. Structure includes conventional rhyme and meter and a rationally developed argument. He speaks of the concrete universal (a term borrowed from Hegel) as a concept that helps to explain the nature of poetry. The term refers to the fact that the poem contains two kinds of elements, the general and the particular, the structure and the texture. The business of the critic is to focus his attention on the two and the relation between them.

Ransom differs from other New Critics (expect Ivor Winters) in his insistence on the rational structure of a poem. He grows skeotical about the function of metaphors which, he considers as diffusing the reader's interest. He disapproved the analytical efforts carried to the extreme, which tended to negate the concept of a poem, as a unified whole. He found fault with Cleanth Brooks for judging a poem on the criterion of paradox which could not offer a unifying basis for the poem.

IV Check Your Progress Questions

i. Rasom's first prose work is ______
ii. "The World's Body" was written by ______
iii. The three kinds of poetry distinguished by Ransom are ____, ____ and ____
iv. Ransom made distinction between ____ and ____
v. Texture is the quality of ______
vi. Structure includes conventional _____ and ____.

4.8. Cleanth Brooks

Cleanth Brooks who was Ransom's student at Vanderbilt in the late 1920's is an ardent adherent of the contextualize point of view, which derives from Coleridge through I.A. Richards. In 1935, he regarded metaphor as the prime characteristic of poetry. He wrote *"Understanding Poetry"* in collaboration with Robert Penn Warren. Its immediate popularity helped the New Criticism to get itself deeply entrenched in colleges and universities. The editors maintain that the poem is not a paraphrase of logical and narrative content' or a study of historical and biographical materials, nor is it a matter of inspirational and didactic interpretation'. The critic must concentrate on the poem and the treatment should be concrete and inductive. The poem leaves its impact on the reader, evokes his emotional response by means of 'sharp detail produced by careful arrangement of selected items'. A useful feature of the book is a glossary of terms appended to it, which will help the discussion of theme and technique. A notable trait of the analysis is a predominant concern for tone and conceptual meaning.

II Check Your Progress Questions

i Cleanth Brooks was ____ student

ii. **Understanding Poetry** was written by ____

iii. **Modern Poetry and Tradition** was written by ____

iv Brooks assigns an important place to ____

v **The Well Wrought Urn** was written b ______

In *"Modern Poetry and Tradition"* (1939) Brooks extends Eliot's discussion of the metaphysical and symbolist poets to the 'moderns' and thereby establishes the New Critical cannon. In the Preface, he condemns romantic theory that reduced wit and complex metaphor to the level of fancy (far inferior to truly poetic imagination) and that encouraged the use of discursive and sententious language. He echoes Hulme's opinion that poetic expression is essentially metaphoric. The fusion of intellect and emotion, he argues, in the paradoxical conceits of the metaphysical school gives an insight into reality and thus achieves Arnoldian 'high seriousness'. Irony which I.A. Richards claims as an inalienable characteristic of poetry figures in the metaphysical poetry. As J.P. Pritchard observes, "metaphor, intellect and ironic wit are major forces in Brooks, concept of poetry". Brooks assigns an important place to myth in poetry. He tells that Yeats' myth stems the corrosive tide of science trying to defile the poet's world. He scoffs at the idea of dismissing mythologies as fancies, and asserts that they are the utterances of the whole soul of man, which provide grist to the mill of meditation. He certifies Ransom, Tate and Warren as possessing the requisite concreteness, irony and tension.

4. 9. Allen Tate

In *The Well Wrought Urn'* (1974), Brooks pronounces that the language of poetry is the language of paradox. He examines Shakespeare, Milton, Yeats and even such romantic poets as Wordsworth and Keats from the stand point of paradox. In his analysis of the *'Ode on* a *Grecian Urn',* he stresses the operation of the structural principle of paradox throughout the poem, which achieves a climax and resolution in the final aphoristic statement. In the last essay *The Heresy of Paraphrase',* he deprecates the habit of reducing the poem to a rational statement or logical discourse, which ignores the fact that a poem has only an imaginative coherence and is resistant to explication. Poetry is a form of myth. Poetic structure "is 'a structure of meanings, evaluations and interpretations'. The 'Principle of unity which informs it seems to be one of balancing and harmonizing connotations, attitudes and meanings'. Brooks emphasizes that the poem is a synthesis of polarities. The total structure of meaning kept in balance by paradox, ambiguity and irony, cannot be translated into discursive terms. The poem as a symbol or myth communicates knowledge and wisdom, though it avoids ethical generalization. In his *'Irony* as a *Principle'* (1949), Brooks points out, that irony is close to paradox and metaphor is the matrix of both. He impresses the need for images and statements to be so powerfully connotative as to become symbols and dramatic utterances.

Allen Tate is an important member of the school of New Criticism. His ideas about cognitive function of poetry are similar to those of Ransom and Brooks. He insists on attention being focused on a poem in which we get knowledge of a whole 'object'. He believes like Brooks that the structure of a poem unites and resolves discordant elements. In his 'Tension in poetry' (1938), he introduces the term 'tension' a counterpart to Brooks, irony or paradox. The word has its origin in the logical terms extension and intension. The former refers to denotative meaning and the latter to connotative meanings. The extension of a poem can be described as its logical movement and its intension as the emotional charge and its figurative development and both of them are less important than the tension in a poem. "The meaning of poetry is its 'tension', the full organized body of all the extension and intension that we can find in it". Good poetry is "a unity of all meanings from the furthest extremes of intension and extension" A poet can begin from one end, extensive (denotative) or intensive (connotative) and move towards the other end as far as possible by a 'straining feat of imagination' 'so as to occupy the entire scale'. According to Pritchand, Tate's is a "kinetic explanation of a poem in contrast to Ransom's relatively static structure and texture"

Tate postulates the view that the apprehension of a poem's unity depends upon its confrontation as Gestalt. In *The Present Function of Criticism'* he says that criticism should 'maintain and demonstrate the special, unique and complete knowledge which the great forms of literature afford us' Is Literary Criticism Possible', highlights the dilemma confronted by criticism. It concludes that criticism is 'perpetually necessary' and 'perpetually impossible'. The effort of a single critic fails in his evaluation of great poetry which requires a collective endeavour.

Tate has not banished ideas from his poetic ambience like Ransom. He, like Eliot, does not object to the incorporation of traditional beliefs and accepted ideas in poetry. He resembles Eliot in his recognition of the importance of tradition and in his ascription of 'dissociation of sensibility' to secularism.

4.10. Yvor Winters

Yvor Winters stands apart from his compeers in his emphasis on the rational structure and moral nature of poetry and in his recognition of the use of its paraphrasable content. He castigates romanticism for its haziness and moral vacuity. In *'In Defence of Reason* Winters calls himself an absolutist .. one who believes in the existence of absolute truths and values. Though he does not consider literature as a substitute for religion or philosophy, he cherished the belief that poetry provides a moral evaluation of experience in rational terms. He

dwells on the function of a poet. "The artistic process is one of moral evaluation of human experience" The poet deals with human experience in words which are symbols of concepts with feelings attached to them. He employs the denotative and connotative contents of the language. He understands an experience in rational terms and conveys it through a rational statement with the emotion that is properly motivated by his understanding. He differs from other New Critics in that he allows the critic to make use of such historical and biographical knowledge as may enable him to understand the mind and method of the poet, and to scrutinize his (poet's) literary theories in order to evolve better modes of evaluation and lastly to engage himself in the final act of judgment. He avers that the greatness of a poem depends on the magnitude of the moral problem or truth encompassed by it.

Winters, like other New Critics, has coined terms such as 'rational progression' and 'qualitative progression'. Rational progression in a poem is a full structure of events or arguments motivating appropriate feelings. Qualitative progression is a succession of not fully motivated feelings, linked into some inner similarity. He criticizes severely modern poem like *The Waste Land'* on account of their qualitative progression.

Winters repudiates the views of other New Critics. He censures Ransom for his emphasis on the concreteness of poetry, for this notion conveniently forgets the fact that language is, after all, an abstraction. He disapproves Brooks's employment of irony as a yard-stick to assess poetry on the score of its inadequacy. We may conclude that Winters stands on the periphery of the New Criticism.

4. 11. Other Critics

Robert Penn Warren in his *'Pure and Impure poetry'* (1943) discusses the importance of irony. He observes that even in a love poem there must be an ironic counterstatement if the poet is to be saved from ridicule and parody. R.P. Blackmur is described by Walter Sutton as the model of the practicing New Critic. He has devoted himself to the language of literature in order to understand and elucidate its effects. He neither is dogmatic nor makes a doctrinaire approach.

In The *Critic's Job of Work',* he defines criticism as an art, interdependent with other arts. It is the formal discourse of an amateur, dealing with literature from any of a number of relative points of view. Any 'rational approach is valid to literature and may properly be called critical which fastens at any point upon the

work itself'. This approach is primarily through the technique - technique on the plane of words, technique on the plane of intellectual and emotional patterns and technique in the matter of securing, arranging and representing a fundamental view of life. The advantage of technical approach is that it does not militate against other approaches and that it treats of nothing in literature except in its capacity of reduction to literary fact.

In the essay, 'Language as Gesture' Blackmur declares that gesture is native to language and that 'gesture in language is the outward and dramatic play of inward or imagined meaning. It is the meaningfulness which is moving in every sense of the word. It helps to move the words as it helps to move the readers. It is the play of meaningfulness among words which cannot be defined in their use together'. Language of gesture is the language of symbolic action which is essentially the language of poetry. An interesting thing about his theory is, Brian Lee remarks, the way in which it is used to demonstrate how elements of determinate sound are specifically connected with elements of indeterminate meaning, as, for example in his discussion of metre, punctuation, rhyme and refrain.

Blackmur expresses his dissatisfaction with the limitations of the movement with which he is associated. He urges his 'colleagues' to evolve a fuller mode of criticism on the basis of the 'sacred books' of Coleridge whom they look upon as their spiritual father, and of Aristotle whom they have neglected. Coleridge's contribution to the contextual function of language will be complemented by Aristotle's 'mimesis' which combines the poetical, rhetorical and dialectical functions of the language. Further, he spurns Brooks's paradox and irony as forms of arrogance and self - distrust, and disregards Ransom's 'ontological' preoccupations.

David Daiches regards William Empson as 'a pioneer in close analytic criticism with special reference to the possibilities of the meaning of words'. His 'Seven types of Ambiguity' explores the possibilities of multiple imports in poetry. He asserts that 'the machinations of ambiguity are among the very roots of poetry'. He gives illustrations from Shakespeare and Metaphysicals, of 'rich ambiguity sustained in vivid metaphor and witty argument'. The ambiguities of the Romantic poets are vague and misty. His book Some *Versions of Pastoral* 'makes use of the notion of ambiguity in the conical discussion of a number of works'. He shows his concern for the total meaning of works. Marxian and Freudian views impinge on his analysis. 'Empson did not invent' observes George Watson, 'the technique of verbal analysis which dominated the critical

VI Check Your Progress Questions

i. Winters calls himself an ______
ii. "The Present Function of Criticism" was written by ______
iii. "In Defence of Reason" was written by ______
iv. Pure and Impure Poetry" was writte i by ______
v. Who declares that gesture is native to language?

fashion in the forties and fifties but he was the first to systematize it, and he popularized much of its characteristic jargon ('ambiguity', 'irony', 'tension').

VII Check Your Progress Questions

i Who regards William Empson as a pioneer in close analytic criticism?

ii Who made a study on ambiguities?

iii Who is the author "Seven types of Ambiguity"?

iv Who is the author of "Religion and Literature"?

v Tale is alsosociated with the term _______

vi. Brooks is associated with the term _____

The New Criticism is not free from shortcomings, It is based on critical monism which negates the fundamental concept that the poem is a unified whole. Each critic has evolved his own tool of perception such as objective correlative, paradox, irony, gesture, tension, structure and texture and if a work of art does not bear this touchstone, it is dismissed as shallow and flimsy. Sometimes it employs ingenuity in its analysis to such an extent that one may approve of Eliot's dubbing it as 'lemon sequeezer' criticism. It ignores the distinctions of literary or poetic genres. It is also blind to the fact that some kind of historical criticism at least by not take cognizance of the relation between art and life. If seems to be interested in art for art's sake. As Eliot points out in *'Religion and Literature'*, the ontological approach can establish the literary quality of a work, but its greatness can be estimated only from an ethical or theological standpoint.

All these defects are 'however' outweighed by some of the merits of the New Criticism:

1 Its insistence on strictness of analysis and on close reading of texts is a salutary corrective to the chatty generalizations prevalent at the beginning of this century.
2. It has made revaluations of the poetry of the past and thus sharpened our perceptions.
3. It has focused attention on contemporary achievement as reflecting contemporary consciousness.
4 It has taught a generation to 'read'. It also taught to' reflect on meaning, to pay attention to what a work of art really means.

A hostile campaign against the New Criticism was conducted by a group of critics labeled as Chicago Critics. R.S. Crane, the leader of this group, published *'Critics and Criticism, Ancient and Modern'*, consisting of' essays written by him and his associates in repudiation of the tenets of the New Criticism. The differences between the two factions amount only to a family quarrel, for the Chicago group also favors a close textual analysis without regard to social, moral, and personal considerations.

Crane accuses them of being responsible for a proliferation of diverse theories of poetry, 'of an alarming kind of irresponsibility in the interpretation of individual works, and of concentration on parts of the poem to the exclusion of

the whole. He disapproves their critical monism an' dogmatic approach. He objects to Brook's 'Paradox' (or Tate's 'tension' or Empson's 'ambiguity') as the sole instrument of investigation. He asserts that 'critical principles are neither doctrinal absolutes, nor historically necessitated shibboleths; they are simply instruments of enquiry and analysis'. He insists on a plurality of distinct critical methods, each 'valid or partially valid within its proper sphere'. It is the business of the critic to explore all possible ways to employ all methods to understand a work of literary art.

Crane deplores the New Critic's neglect of traditional poetics which would have served as a basis for their theory and practice. He considers the 'poetics' of Aristotle as the most valuable traditional source from which modern critici.srn could build a stable theoretical foundation. This will help to distinguish 'different species of works of art and to deduce the rules for each particular kind accordingly'.

Unlike tile New Criticism, the Chicago school is interested in differentiating between the broad genres (drama, novel, epic, lyric etc.,) and also between the sub-species. Crane says that after the textual analysis, he is prepared to admit such extrinsic factors, moral, social and historical, as will be relevant to the 'the supra - aesthetic, significance of the experience. Aristotle's dealing with poetic works as 'synola or concrete artistic wholes', offers scope for the discussion of parts in relation to the whole. He points out that though Aristotle's theory is sketchy which has to be developed further, the indisputable advantage of his method is that it 'supplies a controlling point of view and uniform procedures and standards of judgment'. The method also supplies through its genre system. a historical perspective of the individual work.

Wimsatt points out that in trying to evaluate a work in terms of its genre or intention its author, the critic will stray into the pit-fall of 'intentional fallacy', which will distort his objective assessment. As Wilbur Scott observes, whatever may be the theoretical differences between the schools, their concern with the text can be seen as they embark upon practical criticism.

4.12. Check Your Progress Questions

I. i. twentieth
   ii. work of art
   iii. Empson, Crowe Ransom, Robert Tenn Warren, Allan Tate, Cleanth Brooks, Wimsatt Jo, R.P. Blackmur, Eliseo Vivas
   iv. aesthetic criticism, analytical criticism, ontological criticism
   v. 1940s.

II. i. T.S. Eliot, I.A. Richards
ii. T.E. Hulme
iii. T.E. Hulme
iv. Romantic subjectivism
v. images

III. i. T.S. Eliot
ii. T.S. Eliot
iii. Hamlet and His Problem
iv. French
v. Ogden

IV. i. God without Thunder : An Unorthodox Defence
ii. Ransom
iii. Physical Poetry, Platonic Poetry, metaphysical poetry
iv. texture, structure
v. expression
vi. rhyme, meter.

V. i. Ransom's
ii. Cleanth Brooks
iii. Cleanth Brooks
iv. Myths
v. Cleanth Brooks

VI. i. absolutist
ii. Tate
iii. Yvor Winters
iv. Robert Penn Warren
v. Blackmur

VII. i. David Daiches
ii. Empson
iii. Empson
iv. T.S. Eliot
v. tension
vi. Paradox

IV. 13. Questions

i. Consider T.S. Eliot as a new critic.
ii. Write an essay on Cleanth Brooks
iii. Consider Allen Tate as a critic.
iv. Write a note on the following :
   a. Impersonal poetry, b. Paradox, c. Tension, d. Ambiguity
v. Write an essay on the formalistic approach.

Unit - 5

MORALISTIC APPROACH

5.1. Introduction

No critic can deal with a work of art without relating it to some frame work of facts or ideas. Wilbur Scott's term "approach" refers only to the critic's choice of a frame work. For instance, a "formal" critic may choose to limit his context to specifically literary facts and ideas. He may feel that the poem is a self-contained universe which needs no end, no purpose for its presence outside itself; it has its entire value, and the end of existence, in itself. Another critic may find that only history, anthropology or psychoanalysis can lead him to the "revelation". Hence the different labels - Sociological, psychological, archetypal etc.

But we have to bear in mind that such labels do not tell the whole story when they are applied to individual critics. When we talk of a psychological or sociological critic, we never mean that he is adopting a psychological or sociological approach through and through. No individual critic is quite so pure a specimen. In practice, he may habitually move back and forth from one context to another, "becoming formal analyst, historian and ethical or social commentator by turns". So, a sociological critic is one whose predominant interest lies in exploring the sociological aspects of a work of art.

5.2. Objectives

i. to study the moralistic approach
ii. to learn its history
iii. to understand the contributions made by critics to the moralistic approach

5.3. Structure

5.1. Introduction
5.2. Objectives
5.3. Structure
5.4. History
5.5. Conclusion
5.6. Answers to Check Your Progress Questions
5.7. Questions

In the "moralistic" approach, the primary aim of the critic is to expound some moral or 'teaching". As Johnson says, the function of a poem, ie. any work of art, is "to point a moral, or adorn a tale" (Vanity of human wishes). [It is corroborated, of course ironically, by Lewis Carroll: "Everything's got a moral, if you can only find it" (Alice's adventures in Wonderland)]. This approach is called "didactic". The relation between literature and doctrine has been a *point of contention from time immemorial. Other critics* contend *that since* literature *is* a unique form of *discourse,* [Cf. *I.A. Richards, Allen* Tate, *Cleanth* Brooks, Kenneth Burke, and John Crowe Ransom] the function of a writer is, and ought to be, different from that of a politician or clergyman: A poem is not a platform or pulpit. So, the argument goes, the didactic element is irrelevant.

Usually, the "moral" is specifically stated or implied. It ranges from Cowper's recommendation of "private tuition at home" to George Eliots' "philosophic interpretation of Ideas". The critics who object to the moralists argue that the value of a work of art is a complex aesthetic experience and so it does not depend on the "lesson" extracted from it. But it cannot be denied that most of the masterpieces are, in fact, didactic in intent. Spenser's *The Faerie Queene* is a vindication of the Protestant faith; Milton's *Paradise Lost* attempts to justify the ways of God to man; John Bunyan's *Pilgrim's Progress* proposes to lead men towards salvation.

Generally the moralistic approach is juxtaposed with the formalistic. In the former, a poem is good because it has "proved" its "worth" when judged primarily by the *ideological* stands - *whether it* be *political, religious* or ethical. *With* Bagehot, the formalist *holds* that it is not the purpose of poetry "to chill you with didactic icebergs". Instead, the poem is a heteroecism, a second creation, and therefore is not a reflection of this world. Its claim to truth its principles of order and its values are determined by the confines of the work of art itself. So, the end of a poem is not moral edification, is not to teach, is not even to please, but simply to exist and to be beautiful.

The difference between the two approaches can be seen concretely by taking an example from each. As a formalist, Coleridge stresses the difference between the world of reality and the world created in imagination. To him, an imaginative work is a new creation in which the original reality is not merely recorded passively; for, imagination is no mirror, but a lamp it possesses a new organic life of its own to which the laws of reality are somewhat irrelevant. Johnson stresses the similarity between the two: (the world of reality and the world of imagination) because, he says, one never can forget reality. He feels that aesthetic enjoyment springs from the awareness of artistic transposition - the consciousness that the work resembles the "original" condition. That is to say the human mind remains in touch with reality - "always judging, always comparing".

According to Johnson, "When the imagination is recreated by a painted landscape, the trees are not supposed capable to give us shade. Or the fountains coolness; but we consider how we should be pleased with such fountains playing beside us and such woods waving over us." On the other hand, Coleridge feels that dramatic illusion "consists not in the mind's judging it to be a forest, but in its remission of the judgment that it is not a forest". The mind voluntarily breaks its connections with reality and submits to a new set of imaginative data. It willingly suspends its disbelief and enters a world of imaginative illusion in which a set of beliefs becomes valid.

I Check Your Progress Questions

i. Wilbur Scott's term 'approach' refers to the critics choice of a ______
ii What does moralistic approach aim at?
iii Who strives the difference between the world of reality and the world created by imagination?
iv. Who banishes Poetry?
v Who is the author of **The Republic?**

II Check Your Progress Questions

i. Who stressed on the didactic value of a work of art?
ii Who affirms the moral worth of tragedy?
iii. Whose comedies are animated with the moral flavour?
iv. Where does chaapman speak of the object of the tragedy?
v. Who is the author of **Fanstus?**

5.4. History

Plato banishes poetry from his *Republic* on moral grounds. He argues that poetry feeds passions, creating mental perturbations and thereby produces the opposite of civic virtue. Poetry engenders, he adds immoral results as it deals indiscriminately with a variety of feelings and motives, good and bad; its stock-in-trade is fiction and lies. He castigates Homer, Hesiod and dramatists for presenting anthropomorphic, wrangling and a deceitful, revengeful crowd of deities. For they have jettisoned the basic norm that God must be represented as the abode of virtues and the 'fountainhead of all good. He is annoyed to notice that they have portrayer heroes as emotional and cowardly and shamelessly wicked men as enjoying prosperity, and just men as suffering hardships. However, his is not a wholesale denunciation of poetry; for he favours admission into his state of the poetry concerned with paeans to God and praise of famous men.

Aristotle, while refuting the theory of Plato, lays emphasis on the psychological and affective effects of the tragedy by means of his theory of catharsis. His moral tendency manifests itself in the exclusion of the two classes of men for the honour of being a hero - a virtuous man who suffers and a wicked man who prospers. Further, he points out that the hero's downfall springs from his own 'hamartia' or fatal flaw. Horace assigns to the poet the twin functions: delight and instruction.

Renaissance writers of England laid stress on the didactic value of an artistic work. Sidney declares that Nature has created a brazen world but the poets deliver a golden one. He defends poetry as a moral teacher superior to both philosophy and history. While philosophy is too abstract to be understood, and history is too tied down to the particular truth of things to be an effective moral preceptor, he contends, "now doth the peerless poet perform both" by making the philosopher's ideas graphic and embodying the moral of the historian's narrative. Sidney asserts that "the final end of poetry is to lead and draw us to as high a perfection as our degenerate souls, made worse by their clayey lodgings, can be capable of". For him tragedy presents "tyrannical humors" and teaches the uncertainty of this world". Heywood also affirms the moral worth of tragedy, with the observation that the tragedies show the fatal and abortive ends of such as commit notorious murders...... aggravated and acted with all the art that may be to terrify men from the like abhorred practices" (Apology for Actors). He again avers that the fall of Pompey is a warning that no man should trust in his own strength. Samuel Daniel remarks that ambition and the frailty of the great are the perpetual themes of tragedies. Ben Jonson refers to the fullness and frequency of sentence as an Indispensable component of the tragedy. His comedies are animated by a moral fervor and he proclaims, in unambiguous terms, his mission to sport with the follies of men. In his *Revenge of Bussy D' Ambois,* Chapman speaks of the object of the tragedy as elegant and sententious excitation to virtue. A moral tag is seem at the end of Marlowe's *Faustus.*

> "Faustus is gone : regard his hellish fall,
> Whose fiendful fortune may exhort the wise,
> Only to wonder at unlawful things,
> Whose deepness doth entice such forward wits
> To practice more than heavenly power permits".

Bacon eulogizes the elevating influence of poetry, placing it above reason. He attributes to poetry the power to partake of divineness, "because it doth raise and erect the mind, whereas reason doth buckle and bow the mind into the nature of things".

The moral tenor continues in the neo-classical period: But Dryden's accent falls more on delight than on instruction. "Delight is the chief, if not the only end of poesy; instruction can be admitted but in .the second place; for poesy only instructs as it delights". The theme of poetic justice begins to figure in his critical defenses in the latter half of the 70's of the seventeenth century - his *Apology for Heroic Poetry* (1677) and his Preface to *All for Love.* He deplores the moral vacuity in Shakespeare's *Troilus and Cressida* with the pungent remark that 'Cressida is false and is not punished".

Addison agrees with Aristotle's view that tragedy is the noblest product of mankind. His agreement stems from his moral ardor. He ascribes the greatness of tragedy to its power to soften pride and 'soothe affliction'. Rymer found fault with Shakespeare for the absence of poetic justice in his plays.

III Check Your Progress Questions

i How does Addison define tragedy?

ii Satire was the popular mode of writing in the _____ century

iii _____ declares satire as a sacred weapon

iv Who wrote "The Preface to Shakespeare"?

v Arnold is a successor to _____

vi Ruskin was an uncompromising _____

Satire which was a popular mode of writing in the eighteenth century, was inspired by a corrective motive. Pope claims.

> "Hence Satire rose, that just the medium hit
> And heals with morals, what it hurts with wit".

He further describes it as a "sacred weapon" left for Truth's defence / dole dread of Folly, Vice and Indolence.

Dr. Johnson was a stern moralist. In *The Preface to Shakespeare* he says, 'The end of writing is to instruct; the end of poetry is to instruct by pleasing ... it is always the writer's duty to make the world better. As he discerned moral inanity in Fielding he called him "a barren rascal". He charged Laurence Sterne with impiety and obscenity. Even his bias for Dryden did not blind him to his (Dryden's) moral lapses in *Absalom and Achitophel".* He condemned many lines of the poem as "irreligiously licentious". He considered Pope's *"Essay on Man"* as deficient and incomplete as an ethical poem. He could not forgive Shakespeare for his violation of the moral code or for his amorality. He comes down heavily upon Shakespeare with the structure that the dramatist sacrifices virtue to convenience, that his is much more careful to please than to instruct, and that he makes no just distribution of good and evil. Despite his detestation of Milton on account of his religion and politics, he praises him as an unrivalled exemplar of moral teaching.

The predilection for the didactic aspect of literature has not become much attenuated in the Romantic period. Wordsworth declared that he must be

considered a teacher and nothing else. His desire to represent a rustic as the hero in his poetry on the ground that his mind is a mirror of the fairest properties of Nature and that it is easy to trace the primary laws of nature in him is rooted in a moralistic notion that he is uncorrupted For Shelley, imagination is the best instrument of the moral good.

Arnold is a successor to Johnson .in his penchant for the didactic aspect of literature. His moral ardour lies implicit in his pontifical pronouncement that poetry is the criticism of life He asseverates that the greatness of Wordsworth's poetry is due to his profound application of moral ideas is a poetry of revolt against life; a poetry of indifference towards moral ideas is a poetry of indifference towards life. *(Essays in Criticism,* Second Series, p. 86)

Ruskin was an uncompromising moralist. For him, art should be embedded on the matrix of morals. He dismissed those artistic works that fell short of the Victorian standards of morality as bad art. He held the creed that an artist was a teacher. An artist is by nature a pre-eminently world man, and his function is to make man better. In his *"Aratra Penelici",* Ruskin says, "Art must be didactic to the people, and that, as their chief end" Even Swinburne, an exponent of Art-for-Art's sake theory, retreated from his 'aesthetic' position in consequence of his recognition of an in-built moral worth in literature. "We admit then, the worth of a poem has properly nothing to do with its moral meaning of design ... but on the other hand, we refuse to admit that art of the highest kind may not ally itself with moral or religious passion, with the ethics or politics of a national or of an age". Later *Swinburne even* pretended not to know "Imaginary creatures who affirm that poetry must never be moral or didactic". (Rene Welle' History of *Modem Criticism,* Vol.4, The later Nineteenth Century, pp. 372-373)

In America Henry Timrod in 1859 said that "a complete poem is an ethical poem ... it acts upon the world to make for positive good". Norman Hapgood toned it down in 1899 when he remarked of the theatre, "we need a message, but we do not want a moralizer". Frank Norris observed that the novel with a purpose may be considered a preaching novel, but it preaches by telling things and showing things, not by precept. The American critic, J.P. Prichard points out that he did not care to go beyond the prescription that the author should teach by example and not by precept or at least that he write in accordance with moral law.

Whipple's concept of the artist was permeated with moral awareness. He insists on the writer possessing an intellectual perception of the essential distinction between good and evil, in order to highlight the truth to nature of things which is the test of poetry. Realizing the desperate need for *guidance* of

reason, Woodberry claimed that the business of criticism was to declare the judgment of reason on the intellectual and moral values of art.

Henry James is of the view that intelligent realism in art carries with it its own morality. Some natural sense of morality, even of a false morality is vitally essential to the novel. The novelist with no morality - one might almost say no mores - lacked all conception of the orderliness of life. "It is as difficult to describe an action without glancing at moral history, as it is to describe a motive without glancing at its practical consequences." But James shilly - shallies in respect of the artist's allegiance to morality. He admits that morality is not the primary concern of an artist, and that, in fact, the settlement of the questions of morality lies outside his jurisdiction as an artist.

Leo Tolstoy, a great nineteenth century writer of Russia emphasized the moral aspect of art. He advocated the harnessing of art to social welfare and to individual betterment. "Art is not, as the metaphysicians say, the manifestation of some mysterious Idea or Beauty on God; it is not, as the aesthetic psychologists say, a game in which man lets off his excess of stored-up energy; it is not the expression of man's emotions by external signs, it is not the production of pleasing objects; and above all, it is not pleasure; but it is a means of union among men joining them together in the same feelings, and indispensable for the life and progress towards well-being of individuals and of humanity". (Quoted by Rene Wellek. A *History of Modern Criticism,* Vol.4, p.282)

The twentieth century has witnessed many writers belonging to the moral tradition. H.G. Wells expressed the view that a writer should ally himself with teachers, priests and prophets. Somerset Maugham asserts that "the value of art is not in beauty, but in good action", and that the work of art should "be judged by its fruits and if these are not good, it is valueless"

George Watson draws a distinction between the moralistic criticism of the twentieth century that derives its strength from Arnold, and the moral theories of the preceding centuries. An eighteenth century critic or a Renaissance writer took it for granted that there was a general agreement about the concepts of good and evil and that the business of the poet was to conform to the recognized moral code. For instance Johnson cherished a universal view of justice or morality; "Justice is a virtue independent of time and place". On the other hand, 'modern moralism' is 'more often agnostic, exploratory, self-consciously elitist'. Its tone is rather pontifical and dogmatic. The modern moralism can claim among its adherents such eminent critics as D.H. Lawrence, Middleton Murry, F.R. Leavis, George Orwell, T.S. Eliot and the New Humanists of America.

Lawrence proclaims, "The essential function of art is moral; not aesthetic; not decorative pastime or recreation." Morality in the novel is the trembling instability of the balance . . true to the ever-changing relationships between man and the universe, never fixed in place or one attitude. Every work of art, he declares, adheres to some system of morality; and if it is a real work of art, it must contain the essential criticism on the morality to which it adheres. In short, "the great theory of the Lawrentian novelist is the discrepancy between what man is, actually, concretely, in his tissues, nerves, feelings and beliefs, and what man ought to be. This is in a radical way a philosophical theme, involving a metaphysical conception and an ethical intention, an idea of being and a doctrine of amendment". In his essay on Galsworthy, D.H. Lawrence asserts, "A critic must be emotionally alive in every fibre-intellectually capable and skilful in essential logic, and then, morally very honest".

Middleton Murry proclaimed the criticism 'depended on values - a delineation of what is good for man'. (J. Middleton Murry, selected criticism 1916-57, ed. By Richard Rees, P viii). Though T.S. Eliot advocated the autonomy of poetry with such critical pronouncements as poetry should be considered as poetry and nothing else; and poetry is not a substitute for theology, religion or philosophy, he altered his stance later and insisted that literary "criticism should be completed by criticism from a definite ethical and theological standpoint". T.E. Hulme's exhortation to revive classicism has, according to him, a moral basis, for it stems from his conviction that classicism is the literary counterpart of orthodox Christianity with its outright rejection of the notion of human perfectibility, and with its emphasis on the limitations man. F.R. Leavis who, according to David Lodge. would be voted the greatest of English critics of this century by qualified observers, establishes in the Arnoldian manner a nexus between the vitality of poetry and the health of culture and society. (The Twentieth Century, ed. By B. Bergonzi, Vol.7, p. 381). But as G.S. Fraser pertinently points out Leavis's final standards are those of 'moral taste'. *(The Modern Writer and his World,* p.398). For Leavis, the great tradition of English fiction, built up by Jane Austen, George Eliot, Joseph Conrad and D.H. Lawrence is characterized by a serious moral concern. Some disciples of F.R. Leavis like L.C. Knights and Derek Traversi, have brought a moral and imaginative approach to bear on the areas unexplored by their master, like the working of Shakespeare's imagination.

In America, "the impulse toward moral evaluation has been expressed chiefly by writers who are grouped by the label, Neo Humanist. Their chief interest lies in literature as a "criticism of life". (Wilbur Scott, *Five approaches of*

Literary Criticism, p.23). Repelled by the anarchy and disorder of the twentieth century, they rummaged the past for sustaining values and conducted their campaign on the planks of the classical principles of decorum, restraint and order against the excess of modern scientific, literary and social thought. Reaffirming their faith in the traditional dichotomy between man, and nature, and of moral and animal nature within man, they denounced Romanticism and literary naturalism. They maintained that freedom should be subjected to the "inner Check" and that imagination and intuition should be governed by reason and judgement. They "promoted the idea of a cultural and social elite as the source of needed intellectual and moral leadership". The New Humanism could ciaim among its followers .such celebrities as Irving Babbitt, Paul Elmer More, Norman Forster, G.R. Elliot, Gorham Munson and Stuart Sherman. Irving Babbit was the chief prophet and law-maker of the movement. He imputed the malady afflicting twentieth century literature to Rousseau's cult of originality and apotheosis of individualism. He preached the adoption of impersonal reason, restraint of emotion and discriminating adherence to tradition involving the principle of creative imitation. In his *Masters of Modern French Criticism,* Babbitt urged that the need of the hour was a critic who could combat successfully the sinister influence of and disintegrating tendencies generated by Romanticism. Such a critic could rest "his discipline and selection upon the past without being a more traditionalist", adjust his experience of the past to the exigencies of the present, and search for stable standards to oppose individual caprice. He pleaded for a harmony of meditative and religious life and ethical and humanistic life. He distinguished between the Arcadian imagination representing the romantic individual impulses, and ethical imagination expressing with a high seriousness a universal self, and advocated the cultivation of the latter to improve the normal health of twentieth century literature.

Paul Elmer More, a high-priest of the New Humanism, though he is bracketed with Babbit, differs from his associate in this preference of Anglican orthodoxy and in his concomitant stress on the moral value of literature. T.S. Eliot said of him, "One is always aware of the sincerity, and in the later works the Christian humility ... of the concentrated mind seeking God," (Quoted in T.S. Eliot's *Inteliectual Development,* John D. Margolis, P. 139). More censured Pater for the moral vacuity in letters with his emphasis upon the fleeting impression. He praises *Paradise Lost* not because it embodies the Christian myth but because it "presents a vision of purity set off against the evil and corruption of the world". For him the true critical spirit descending from Cicero through Erasmus, Boileau, Sainte-Beuve and Arnold discriminates the false from the true and disseminates the creed of harmony, proportion, order and taste. T.S. Eliot was even more hostile than more in his

IV Check Your Progress Questions

i. Who says that a complete poem is an ethical poem?
ii. Who is J.P. Prichard?
iii. Leo Tolstoy is a _____ writer.
iv. Who is the high-priest of Neo-Humanism?
v. Ivor winters is a critic.

condemnation of the naturalistic assumption that truth or beauty could exist independent of institutional religion or God. According to him, religion and morality were inseparable.

Though Ivor Winters may be labeled a New Critic, he has affinity with the new Humanists in that his view of literature is informed not only by a moral fervor but by an anti – romantic bias. For him, ethical interest is the only poetical interest. He describes poetry as a means of enriching one's awareness of human experience and of strengthening one's moral temper.

Conclusion:

The argument of the moralists boils down to this: Literature appeals to the whole man and all his faculties. Reading itself is an experience within the larger experience viz life. Therefore, art is to be judged - as all experiences are judged, by the canons of morality., Literary pleasure, sympathetic or antipathetic curiosity, pity, fear and wonder - all these are ultimately impossible without moral values. But "delight" cannot be played down that easily. The 'neo-moralists' hold that the twin requirements of pleasure - and morality cannot be separated without irreparable violence being done to both. That which is pleasurable without pleasure "will accumulate the dust of neglect".

Wellek and Warren sum up the issue (Theory of Literature): when a work of art functions successfully, the two noter (viz, pleasure and moral) should not merely "coexist but coalesce". The pleasure of literature is a 'higher pleasure' for, it is a non-acquisitive contemplation. And the 'utility' - the seriousness, instructiveness - of literature is a pleasurable seriousness. Wellek and Warren call them a 'seriousness of perception'.

5.6. Answers to Check Your Progress Questions

I.
- i. framework
- ii. aims at moral or teaching
- iii. Coleridge
- iv. Plato
- v. Plato

II.
- i. Renaissance Writer
- ii. Heywood
- iii. Ben Jonson
- iv. **Revenge of Busy O'Akbois**
- v. Marlowe

III.
- i. as the noblest Product of mankind
- ii. eighteenth
- iii. Pope
- iv. Johnson
- v. Johnson
- vi. moralist

IV.
- i. Henry Timrod
- ii. an American critic
- iii. Russian
- iv. Paul Elmer More
- v. New

5.7 Questions

1. Write an essay on moralistic approach.
2. Comment on the contributions made by some critics to the moralistic approach.
3. Consider T.S. Eliot as a moralistic critic.
4. Comment on the contributions made by some critics tot he moralistic approach

Unit - 6

HISTORICAL CRITICISM

6.1. Introduction

Historical criticism is a valid ancient approach based on the assumption that true appreciation of a literary work is possible only when the tradition in which it was written is kept in mind. It assumes that all works of art are historical objects. They cannot be treated as autonomous and self-explanatory. A literary artist works under the pressure of the age in which he lives. Various factors - social, religious, economic, political and literary trends of the age influence his mind. Warton observes that in order to read an old author, we ought to know the customs, favourite books and laws of the time when he wrote. Thus Shakespeare's works cannot be understood without the knowledge of the social and political life of the day, more specially its popular customs and sports.

Historical criticism examines a work with reference to its social milieu, it relates the writer to his age and thus seeks to account for his shortcomings and excellences. Thus knowledge of Shakespearean theatre and the nature of his audience enables us to judge his art and genius in the right perspective. This kind of criticism also examines a work with reference to other works in the same genre and determines its place of importance. For example, the Shakespearean sonnets would be studied with reference to those of other writers, and in this way, its place in the history of the sonnet would be defined.

I Check Your Progress Questions

i. Historical criticism is an _____ approach
ii. Who observes that in order to read an old author one should know the time in which he lived?
iii. Who justifies Shakespeare by judging him with reference to his age?
iv. Dr Johnson's criticism of _____ is based on his age
v. In Victorian era there was a trend towards ____

6.2. Objectives

i. to understand the use of history to critic is a work of art
ii. to understand what is historical criticism
iii. to learn about the history of historical criticism

6.3. Structure

6.1. Introduction
6.2. Objectives
6.3. Structure
6.4. History of Historical Criticism
6.5. Answers to Check Your Progress Questions
6.6. Questions

Dr. Johnson's sound commonsense and intelligence are seen in the way he justifies Shakespeare by judging him with reference to his age. Hero worship does not bind him to his faults. But he knows that many of his faults are the faults of his age. Shakespeare is often ungrammatical and verbose as England was at his time in its infancy, yet struggling to escape from barbarity. The Elizabethan age believed in

1. The magic and the - supernatural. Hence Shakespeare's use of the supernatural in his plays.

2. England was not interested in narration, but it wanted event and incident, thrill and sensation. Hence Shakespeare's plot's are crowded with incidents.

3. Shakespeare had borrowed his plots from popular stories, from history or from such translations which were known to the people. Because an entirely novel plot would have taxed their brains. His audiences would not have followed it in the theatre. But such is Shakespeare's skill that he always succeeds in creating suspense and exciting curiosity.

There are many extravagancies in his plays and they are justified by the requirement of his audiences. Dr. Johnson's criticism is thus based on historical context.

In the Victorian era, there was a trend towards realism and matter of factness. This was further supported and strengthened by the critical methods of two French critics Taine and Sainte Beuve. Both these critics emphasized the importance of historical and biographical context for assessing a work of art. According to Taine, the race, the milieu and the moment determine the writer's work and they must be studied thoroughly for right appreciation. Arnold too agrees with Taine that a knowledge of the life of the poet, a knowledge of his character and circumstances as well as of his social milieu is essential for correct understanding of the literary work. He feels that a poem may be valuable historically, yet it may not be of much value as it is in itself.

In the 20th century, American professor, Lionel Trilling stressed that a literary work is a historical fact. Literature is historical, because it records and interprets the national, personal and cosmological events. So without the sense of the past, literature cannot be read. Only the pastness of a work of art gives it an extra aesthetic authority which is incorporated into its aesthetic power. Wordsworth's *'Immortality ode'* is acceptable only when it is understood to have been written at certain moment in the past. If it were offered to us now as a contemporary work, we would not admire it. The historical imagination is an

II Check Your Progress Questions

i Who stressed that a literary work is a historical fact in the twentieth century?

ii Wordsworth's _____ is written at certain moment in the past

iii Name some of the historica critics

iv The new mode of historical study emerged in _____

v The view points and practices of new criticism spread in _____

accommodation between the past and the present. Edmund Wilson and Trilling had this in common. They have gone away from the notion of the autonomous work of art and from the kind of criticism that concerned only with personal qualities. They could not conceive of-a satisfactory literary study which did not involve the social, moral and historical dimensions of literature. For Trilling, the most suitable mind for critical evaluation is historical literary mind in preference to the theological, philosophical, social or the scientific. Such a mind would be encompassing the largeness of experience. For judgement of literature is explicitly a moral and intellectual judgement. Trilling's awareness of the ways that history can be made to work in literature is formalistic as well as historical. But as a literary critic, Trilling does not belong to any specific approach. More than Frye and Blackmur, Lionel Trilling saw literature as social action, the expression, the ultimate critique of our common life.

The new mode of historical study which has evolved since the early 1980s is new historicism. The viewpoints and practices of new historicism spread so rapidly that in 1990s it seems it has displaced deconstruction as the reigning form of critical theory and practice. The chief merit of historical criticism is it cuts through accretion formed by prejudice an provides a detached evaluation of whatever work is being studied. In the words of J.T Shidney, historical criticism may set a work in its place, may restore its first true colours, so that we see its value more clearly. But its great weakness is that preoccupation with history often makes the critic forget the very existence of the work under consideration.

5.5. Answers to Check Your Progress Questions

I.
- i. ancient
- ii. Warton
- iii. Johnson
- iv. Shakespeare
- v. realism

II.
- i. Lionel Trilling
- ii. Immortality ode
- iii. Johnson, Lionel Trilling, Edmund Wilson
- iv. 1980s
- v. 1990s

5.6. Questions

1. Write ·· essay on Historical Criticism.
2. Cons . r Johnson as a historical critic.

Unit – 7
T.S. ELIOT AS CRITIC

7.1. Introduction

Eliot is considered the most famous critic of the twentieth century. Since he was a poet himself his critical work has additional value. His own theory was that only a poet could be a good critic of poetry. His mind was comprehensive. He was especially concerned with values and the very survival of culture and civilization. Religion was important to him. His position was that literary standards, though important, were not enough. Religious values are also essential to assess the greatness of literature.

7.2. Objectives

i. to study Eliot's contribution
ii. to consider Eliot as a critic.
iii. to study his approaches to poetry.

7.3. Structure

7.1. Introduction
7.2. Objectives
7.3. Structure
7.4. Eliot's Contribution
7.5. Answers to Check Your Progress Questions
7.6. Questions

7.4. Eliot's Contribution

He reacted against Romanticism and pure non-religious humanism. He chose to be a classicist in art and criticism. Eliot evolved his own theory of literature which he presented in his critical essays. The prevailing tendency in criticism at the time of Eliot was "Impressionism" and "abstract criticism". The impressionistic critic was only concerned with the individual's response to a work of art and recording it in words. Such a method became a mere expression of the critic. The abstract school sought social and philosophical values in a work of art and the emotional aspect was eliminated. Such a criticism became a form of intellectual activity, creating a gulf between intellect and feeling. Both these schools imported much irrelevant material into criticism. True criticism according to Eliot was the expression of perceptions formed in a really appreciative mind. It was neither mere feeling nor thought but a synthesis of both.

Eliot maintained that a critic of poetry must bear in mind the following points:

1) He must have a general idea of the nature of poetry.
2) A poem is a living whole and organic in character.
3) It cannot be entirely divorced from the life and philosophy of the poet. The relation between poetry and philosophy is very complex and the solution to this problem is not simple. His can be called the "impersonal theory of poetry". He was against Wordsworth and Coleridge because of their theory of emotions and their view that poetry .was an expression of personality. He explained his own theory in his essay *"Tradition And Individual Talent"*. No real poet stands for or by himself. The value of a poet lies in the fact that other great poets of the past speak through him. All existing masterpieces of literature form a composite whole or an ideal form. Every new work corresponds to this order and at the same time alters it to some extent. This alteration is done in the spirit of the older tradition without introducing a note of discord.

Originality totally disconnected from the past is neither desirable nor possible. The poet finds himself in the main current of past literature and cannot ignore the sense of history and his place in it. Taking Europe, for example, Eliot pointed out that there was such a thing as the common mind of Europe and the mind of his own country which a poet or a critic cannot ignore. The past lives in the present and· the present will not be complete without an awareness of the past. It is here that Eliot introduced his theory of impersonal poetry (depersonalization). The poet surrenders totally to something valuable.

I Check Your Progress Questions

i. T.S Eliot is the critic of _____ century.
ii. T.S. Eliot gives importance to _____
iii. Eliot reacted against ____
iv. Eliot wrote about ____ poet
v. Eliot gives importance to _____

His mind becomes a receptacle for storing up feelings, words and images. His mind is just a medium in which fits into the archetypal value of new combination, a combination which fits into the archetypal value of the past. In this process thought and feeling fuses and one could almost "feel" the thoughts of a poet like Donne. Since the time of Donne thought and their en lotions tended to become separate. A particular thought and the feelings associated with it and vice versa were conveyed together without separation by the Metaphysical Poets. Eliot tried to restore this tradition and find a place in literary criticism for sensitiveness, learning, sense of history, and tradition and generalizing power. This to him any good poet lived in a tradition and so must surrender himself to it. This act of surrender makes him impersonal and his poetic emotions become free from the bias of personal subjectivity. This leads to a necessity for order, subjection to the past judgement of history and an objective standard of values. No poet can get on without allegiance to something outside himself. Mere reliance on personal

inspiration or "inner voice" must be rejected. The true critic must thus conform to certain common laws and principles found in his tradition.

It is important to examine his view of tradition because it is an important part of his theory of poetry and criticism. No poet or any artist can be correctly judged without the background of tradition. "Tradition" and the new poet interact with and judge each other and are mutually related. Thus tradition becomes a dynamic influence and helps the artist to be aware of the main currents of art and poetry in the past. The past and the present therefore form a harmonious whole in his mind and he is always aware of one through the other. Eliot's theory of poetry demands considerable learning and vital understanding of the past. It is not mere pedantry.

There was no place for new emotions or eccentricities in his theory of poetry. A poet must take ordinary emotions common to humanity and transform them into poetry in the light of his past tradition. He must be a passive instrument and medium through which the poetic process takes shape. As a classicist Eliot emphasized the value of tradition and authority and was against pure individual inspiration which was free from all authority. Mere inspiration or inner voice is not the final arbiter in poetry or criticism. Thus Eliot was against the romantic tradition in art. He did not accept the distinction between critical and creative periods. In fact they cannot be separated so neatly. Criticism and creation are of great help to each other. Creation itself involves much critical labour of analyzing, selecting and rejecting. On the other hand critical activity need not involve creation. There is no such thing as creative criticism because the function of criticism is to help the poet in the process of composition.

"The sense of fact" and history are important for criticism. A good critic compares and analyses a work of art and arrive . at genuine interpretation. Personal factors and opinions are vigorously kept out. Thus scholarship in any form is of great value to a masterly critic. To Eliot despite the wider canons adopted, criticism could never be a self sufficing activity (autotelic). Criticism has functions beyond mere interpretations because a critic is to act as corrector of tastes and he cannot remain purely literary. A critic must be a whole man aware of the artistic, the religious, the political, the social and spiritual aspects of life. At the same time criticism should not become wholly devoted to one of these aspects of life. It is literary activity in a sense but such activity is carried on in the context of other aspects of life. It must make use of other fields of study, and it should not become a particular study. It must make use of all disciplines with out itself turning into one of them.'

Finally Eliot believed the best criticism come from a poet judging his own poetry. This view has its own restrictions in the case of poets whose knowledge of history and tradition is not great. He was a severe classicist and anti-romantic and an anti-humanist. This was his limitation. The romantic approach to reality has its own validity arid is based on intuitions and intimations received in a state of deep passivity. It is a proper antidote to a mere classical approach. Classicism has its own epistemological limitctions because of its insistence on order, pattern and norm. It is valuable of course but imposes its own special restrictions on our approach to reality. In modern times the world is becoming sick of the classical and rational attitudes and turning to romantic and intuitive religions for meaning and consolation. Non-Christian humanism, so repugnant to Eliot, is also thriving now as an alternative to certain forms of inhuman communism. The romantic element is a part of human nature and has its own great value in works of art and in dealing with reality. Despite these limitations Eliot can be considered a great critic of this age. He has almost acquired a halo. His great contribution was to compel the critics to accept tradition as an important factor. He put an end to certain fragmentary schools of criticism. It can be said that he is the Aristotle of modern literary criticism. His anti-romanticism was due to the fear that uncontrolled emotions might lead to chaos in literature. His great limitation was his Christian theology. For him man is a fallen creature full of evil living in a world of confusion. The problems of mankind are incapable of being solved on earth because of original sin. Salvation lies elsewhere and human conditions will not change. That is why he is against all attempts to ameliorate mankind through idealism, liberal humanism and romantic art.

7.5. Answers to Check Your Progress Questions

i. twentieth
ii. religion
iii. romanticism
iv. metaphysical
v. tradition

7.6. Questions

1. Write an essay on Eliot.
2. Consider Eliot as a critic.

Unit – 8

I.A. RICHARDS AS CRITIC

8.1. Introduction

Richards has some independent achievement to his credit as a critic and aesthetician .. "The Foundation of Aesthetics" and "The Meaning of Meaning" expounded the new outlook of Richards. He is a pioneer in that he provides a theory on which verbal analysis of text is based. He leans very much on psychology though his psychological insights are not profound. Semantics plays large part in his criticism and for him 'beauty' lies in the effects that verbal arrangements produce on an audience. Richards makes distinction between the symbolic use of language in science and the language used in poetry.

8.2. Objectives

i. to study about I.A. Richards
ii. to learn Richard's contribution
iii. to understand his critical tenet

8.3. Structure

8.1. Introduction
8.2. Objectives
8.3. Structure
8.4. Richards
8.5. Answers to Check Your Progress Questions
8.6. Questions

The language used in poetry according to I.A. Richards, produced, certain emotional effects and so he explored the 'emotive language' of poetry in "The Principles of Literary Criticism". Its final culmination was 'practical criticism' which disclosed the results of lecture - room experiments conducted in Cambridge.

8.4. Richards

He formulates the theory that the methods of experimental science must be applied to literary criticism. The findings of new psychology are also given much importance. He considers that aesthetic experiences are not unique nor do they provide deeper insight into reality. They are similar to other experiences differing only in the way they are organized and developed. When reading a poem or looking at a picture we do the same thing, or have the same experience, as when we take a walk or sit for dinner. His theory is free from ethical or philosophic aspects of truth and beauty. For him poetry has a duty to perform like any other activity. This duty is not physical but essentially psychological. On reading poetry a person undergoes a psychological adjustment of his impulses. This is not in any way different from other adjustments taking place under non poetic or non - aesthetic situations. Richards resorts to a fanciful image in explaining his theory of criticism. The mind is conceived as a system of magnetic needles free to move in any direction. Any disturbing outside force or impulse' sets the needles vibrating. After sometime the mutual interaction comes to an end and the needles set in a particular direction. Thus every disturbance or impulse from outside sets the mind in motion and finds its resolution or settles down in some final poise. The needles stand for our interests and objectives in life. Man is not merely an intelligence (brain) but is also governed by a system of interests. Poetic words touch and activate this system of interests. The basic difficulty of Richard's position concerns two things. Mind and consciousness are not distinguished by him properly. Only mere cerebral activity is taken into account by him in framing his theory. His psychology is behaviorist in tendency and hence mechanical in depending upon conditioned reflexes in explaining the effect poetry.

Richards attempts to turn criticism into a rigorous Aristotelian scientific discipline with the help of a particular school of behavioral psychology. The great weakness of his system lies in the absence of proper criteria and normative principles. Mere response and functionalism playa large part in his theory. The question "what is the difference between good and bad poetry?" is not clearly dealt with. The good is merely defined as a balanced organization of mental interests resulting from the emotive quality of poetry. Any poem that fails to bring about this organization towards a fuller and complete form, is considered bad. It could be seen that his criteria are metaphysically vague and cannot be useful without further assumptions not contained in his theory. A good poem according to Richards harmonizes different waver in impulses in the mind and helps to control inner disturbances. In ancient days this harmonization was brought about by the common control of authority and tradition. In modern times the old system of values has disappeared. Under the impact of science and

technology poetry now plays the role of moral arbiter and authority. Thus composing a poem or reading it restores and brings about an inner equilibrium of the various conflicting impulses. The word moral is brought in surreptitiously. It has no place in the behaviourist psychology. Words like "inner equilibrium", experience of unity, integration, etc are not properly defined.

Richards's "Coleridge on Imagination" provides an analysis of Coleridge's principles and practice. He analyses Coleridge's poetics in the context of more recent and psychological theories, and discusses the nature and scope of the ways in which they anticipated later critics. The principle of Coleridge was that the whole mind, conscious and unconscious, is involved in creative activity and all the faculties participate in it. Richards approves of this as a sound principle in the creation of poetry. But he sets aside the metaphysical framework behind Coleridge's theory. Accepting the psychological aspects of his theory but rejecting its transcendental basis leads to one-sidedness. Richards avoids the dilemma by endowing imagination itself with religious qualities. Richards's theory of knowledge is therefore purely subjective and thus severely restricted in its grasp of reality but it has its utility in that it deals thoroughly with the limited field of poetic experience.

I Check Your Progress Questions

i. What are the two notable works by I.A. Richards that expanded his outlook?
ii. Richards makes distinction between the ___ use of language and the language used in ___
iii. Richards approach can be called ____
iv. Richards attempts to turn criticism into a ___ scientific discipline
v. Richards ____ is an analysis of Coleridge's Poems.

Richards fails to see the importance of historical knowledge when dealing with a poem. Of course a poem may be more important than the poet and mere scholarship in a critic may be misleading. But there are certain kinds of poetry where historical knowledge is vital to their understanding. The writings of some poets cannot be understood unless their historical context is taken into account. Another weakness in the theory lies in treating the common experience of mankind as the only raw material for poems. This rules out certain forms of higher and valid experiences of the mystics and seers which also form the true material of great poetry *(The Psalms, The Divine Comedy).* In short Richards does not rise above mere sensory experience and their mental organization. He insists upon the words falling into a special order to form poetry and says this process of forming is unconscious. The organizing power or entity that imposes this order spontaneously is ignored. His theory of rhythm is not satisfactory either. It is said that rhythm is not mere metrical skill or intellectual arrangement. It is attributed to an unconscious instinct seeking control and harmonizing the conflicting interests of the mind. Here again the organizing power behind rhythmic expression is not properly explained. In Richards one comes across the blunt statement that a poet is one who has a supreme command of life reflected in his words and rhythms. The term life and its vast implications are not properly examined in his theory.

His main preoccupation is with a scientific study of language and meaning of words and his critical theory is merely a part of his main objective. He investigates the nature of statements and divides them into two parts. One is called "scientific statement" which is based on a rigorous theory of cause and effects. Thus a scientific statement relates to the world of nature. Religious affirmations and mystical insights are 'pseudo-statements' and these constitute the second category of statements. According to Richards all poetic expressions are also pseudo-statements. Richards is very emphatic that pseudo-statements are not absolutely true because they do not correspond to the world on facts. However he grants their value as a power of integration. According to him poetic truth though unverifiable performs a very useful function in the modern world from which the magical and mystical view of reality has disappeared.

Distinguishing truth under two categories-scientific and poetic cannot be sustained in a serious metaphysical argument. Truth is ultimately one. Parts of it that can be weighed, measured and reasoned upon fall under science. Other parts of it concerned with values like Beauty, Truth and Goodness cannot be brought within the limited canons of science, Logic, semantics and Linguistic Philosophy. Finally Richards leans too heavily on contemporary psychology and seems to assume that it has said the last word. But psychology is developing and our present knowledge of human consciousness is so vast that one could easily see the limitations of I.A. Richard's theory. The permanent and timeless experience of what is called poetry is really an experience. Though poetry and literary criticism together constitute a limited discipline they cover a wide range of ultimate values. But Richards's theory is too narrow to account for the wide range of poetry. In other words certain legitimate functions of poetry are ignored by him to satisfy his theory.

8.5. Answers to Check Your Progress Questions

I.
- i. The Foundation of Aesthetics, The Meaning of Meaning
- ii. Symbolic, poetry
- iii. experimental science
- iv. Aristotelian
- v. Coleridge on Imagination

8.6. Questions

1. Write an essay on Richards
2. Consider I.A. Richards as a critic.

Unit – 9

F.R. LEAVIS AS CRITIC

9.1. Introduction

Leavis is one of the most famous of critics and his journal *scrutiny* is one of the most popular of critical writings. A group of critics consisting of L.C. Knights, Traversi, Martin Turnell, Q.D. Leavis, Denys Thompson and D.W. Harding gathered round him and it can be said that they formed a loose federation of a particular school of criticism. Their standpoint is unique. They are rebels against criticism both of the academic variety and of extreme modern tendencies. There is no general or literary theory behind this school but only concrete and practical critical work done in literature. It is hard to discover a definite point of view. One thing can be seen. Any text under study is subjected to very close scrutiny and microscopic analysis. This is the basis on which a work is praised or condemned without the formulation of a general theory. Thus he differs from Eliot and Richards. Those two submit the text to severe scrutiny and yet they have general theory behind their critical canons.

9.2. Objectives

i. to study about Leavis
ii. to understand his contribution to critical world
iii. to learn about the critical concept of Leavis.

9.3. Structure

9.1. Introduction
9.2. Objectives
9.3. Structure
9.4. Leavis
9.5. Answers to Check Your Progress Questions
9.6. Questions

9.4. Leavis

To Leavis the function of literary criticism is to express and define the contemporary sensibility, to help and form it. Leavis says, "The loss of a spiritual order and of integrity in modern consciousness has resulted in most readers becoming insensitive to experience. We talk about values in the abstract without relation to experience. In this condition of disintegration it becomes even more

difficult for a critic or group of critics to define and organize the contemporary sensibility." This critical programme of Leavis was a different type of work and never impelled him to formulate a theory or philosophy of literary criticism. When Rene Wellek wanted Leavis to state his assumptions more explicitly and defend them systematically, Leavis replied he knew he was making assumptions but he could not propound any theory that he would find satisfactory.

The critical method of Leavis has no general technique or theory to underpin it. It is very pragmatic with no obvious general theory. But a deeper study of his critical estimates does show certain assumed values. It is with difficulty that one can discover norms in Leavis. He is profoundly interested in true culture and continuity of tradition. It is only this tradition that gives standards of moral and aesthetic taste. His favorite expression and what can be called his canon or standard is 'Quality of life'. The content of a work of art is more important than the form of it. For him good literature contains values that are capable of transforming life qualitatively. Another of his criteria is 'moral taste'. The aesthetic aspect of art takes a minor place in his scheme and merits attention only as reflecting the moral aspects of the work. Here it could be seen that he does lay down certain canons in an indirect manner namely quality of life, moral taste, values that 'enhance and change life, and the subordinate nature of aesthetic qualities.

There are certain defects in this method that assumes the validity of certain social and cultural values without concerning itself with their roots in religion. His canons are thus found floating, so to say without proper foundation. This pragmatism is typically English and the English temperament is innately averse to clear metaphysical thinking. It follows the method of what may be called makeshift and deals with the problem then and there as they arise with no clear formulated policy. The insularity of the English and their reluctance to devise a clear theory are very evident in Leavis the critic. It is often difficult to understand him. For example he says that Milton did not know life and was not serious. His language was obtuse and lacked moral grasp. On the other hand he can praise writers like Conrad, D.H. Lawrence and George Eliot because they were free from the Miltonic defect. If his admiration for these writers is closely scrutinized, one finds it easy to understand the method of Leavis. George Eliot was wavering between agnosticism and faith and more inclined to be agnostic. Lawrence was trying to show the dangers of neglecting or suppressing the darker earthly forces of life. Conrad on the other hand was depicting the dark and irrational forces below the conscious mind that drive mankind like a ship before a gale. The point is that Leavis could appreciate these three despite their diverse views of life. Here

lies the key to his method. His concern seems to be with the correct and impressive presentation of what an author feels deeply about life. His canon 'quality of life' means the presentation of what an author feels about life.

The personal faith of writers may vary from one to another but their effective representation is important. So Leavis does not seem to have one single monolithic system of criteria. When he takes a poem, F.R. Leavis analyses the text carefully, discovers its own internal system of values, coherence and autonomy and estimates it in the light of social and cultural values, its life enhancing qualities and its right moral taste. This is a method peculiarly personal to Leavis and may fail in the hands of others. Another principle is his endeavor to set aside his personal likes and dislikes in order to arrive at common and universal judgement. This idea of Leavis is found in Eliot too. A critic according to Eliot must endeavor to discipline his prejudices and whims to which we are all subject and compose his differences with as many of his fellows as possible in the pursuit of true judgement. This freedom from prejudice helps the critic to be in tune with the general moral and 'cultural sense of mankind and arrive at a fairly comprehensive judgement. He saw that any individual poet or writer was always living and dealing with some form of tradition, whether he was aware of it or not. It was in them that tradition lived and continued.

Leavis says that 'a critic' of poetry is 'the complete reader' and the ideal critic is the ideal reader. Philosophy is abstract, poetry is concrete and so 'the reading demanded by poetry' is different from the reading demanded by philosophy'. Words in poetry invite us not to 'think about' and judge but to feel into or become-to realize a complex experience that is given in words. Leavis further states that the critic is indeed concerned with evaluation but to figure him as measuring with a norm which he brings up to the object and applies from outside is to misrepresent the process. The critic's aim is first to realize as sensitively and completely as possible this or that which claims his attention, and a certain kind of valuing is implicit in the realizing.

Leavis's method of forming his judgement is as follows. He will analyze poems or passages and allow judgement or value to emerge from this analysis. He will not impose any value from outside i.e. from a preconceived system of thought but derive it from the poem or the passage itself. Thus mere analysis is not his object. Here the relevance of his idea of tradition comes in. Any work of art is a reflection or an ex-emplification of some tradition with its own values. A close textual study alone will enable us to understand the tradition and values in a work of art. It therefore becomes necessary that the work should not be studied in the light of what is imposed from outside. His criticism is therefore a kind of

practical criticism but it does not believe in the kind of intensive local analysis associated with "practical criticism" - the scrutinizing of words on the page. According to him 'a real literary interest is an interest in man, society and civilization and its boundaries cannot be drawn'. He never pays attention to academic and historical criticism because critics of this variety are not 'sensitively critical' and their method is full of readymade responses. In his *'How to Teach Reading'* and *'Literary Studies'* Leavis insists on the training of sensibility.

'New Bearings in English poetry' is the first attempt to apply these principles to modern poets and prove the worth of modern poetry. *Revaluation, The Common Pursuit* and *The Great Tradition* present a sustained account of practical criticism. Much of his writing is in the nature of fault finding with other critics for their assumption of definite values or some religious point of view. He feels that such an approach will have a narrowing effect and deter a critic from appreciating what does not fall within his system of values.

Unfortunately Leavis does not state clearly his critical canons in any of his writings. One looks vain to his book *The Great Tradition* for some system or principles that can be treated as his canons. Only vague terms like 'awareness', 'possibilities of life' are used. It is not difficult to know in a general way what he means by these terms and what his canons are. But it is extremely difficult to present them as a system. He suffers from two serious defects. His value judgements are purely social and cultural in their spirit. Often in his enthusiasm for his values he is blind to the delicate and complex system of pure literary values. These values too are very important and must figure in any critical estimate. But Leavis seems to ignore this. Even his social and cultural values derive after all from the ancient and modern traditions of Europe. It is in this aspect that Arnold and Eliot are comprehensive than Leavis. Of course Leavis did excellent work in the field he chose but it was a limited field with only limited possibilities of literary appreciation. Already modern critical writers are fully aware of his limitations and often dismiss him with a compliment or two.

The general feeling of critics is that Leavis is given to pure verbal analysis and linguistic virtuosity confining himself to technical and exegetical (analytical exposition) methods. This is not quite true. He was not merely confined to analytic techniques like I.A. Richards but he took care to stay close to the text, and not wander away from it. He did succeed in building up a body of substantial and valuable criticisms and judgements. In a deeper sense it is true to say that Leavis despite his profession did not approach a poem with an open mind. He did have certain hidden values belonging to the Western tradition. They were always in the background though he might have been unconscious of them.

His main drawbacks are the typical British insularity, dislike of clear thinking and formulation of critical canons, a deliberate vagueness with self imposed limitations, a refusal to reckon with the validity of methods that are different from his. There is therefore something profoundly incomplete about Leavis. All his life he fought heroically for what he called 'Values'. The nature of these values is never defined or stated clearly nor is any criterion given about them. He avoids committing himself to ultimate principles. This is not a weakness or evasion but an attitude deliberately adopted. He is firmly convinced that a state of non - commitment to any view is helpful to understand writings dealing with different concepts. He thinks that the mind open free, and unprejudiced and not made up one way or the other, understands as many different kinds of writing as possible. This indeed is a difficult discipline but Leavis feels that only such a discipline will unite all intelligent men belonging to different pursuits.

The critic according to Leavis should look at the work subjected to critical scrutiny as something containing within itself the reason why it is so and not otherwise. He should also bring to bear on the work all his experience of life and literature together. It is true that extraneous information make the critic more percipient. But the business of critical intelligence is to determine what is actually there in the work of art. The critic should be especially wary how he uses extraneous knowledge about the writer's intentions. Intentions are nothing in art except as realized in the work of art itself.

I Check Your Progress Questions

i. The Leavis, the function of literary criticism is to express and define the contemporary ______
ii. Leavis praises writer like ______, ______, and ____
iii. To Leavis a critic of poetry is a complete ____
iv. Some of Leavis's works are ______, ____ and ___
v. His main drawback is ______ insularity

In a sense Leavis can be called a critic of radical agnosticism. This type of criticism has its own tremendous value but the question is .how far can this kind of critical pursuit be carried out with safety. Such criticism carried beyond certain limits narrows down the critical activity itself. Without some kind of lucid central doctrine mere textual analysis and practical criticism might lead to academic pedantry and verbal display.

Leavis's shortcomings may be summed up as follows. He is often in a hurry to arrive at value judgements. He ignores purely literary values that are found in works of art. There is something provincial in the whole scope of his method and thinking and one has the feeling that he has not known enough about anything. Nor does he fare-to widen or deepen his mental horizon. He is impervious to foreign influence but for some kinds of French Literature.

Finally the value of leavis's contribution-cannot be denied. He has brought the analytical revolution begun by Dryden to a' triumphant conclusion. Leavis belongs to a particular milieu with its peculiar social and cultural values.

With critics like him analysis has taken over the entire field of literature and is even mistaken for a viable way of life. Leavis with his peculiar approach to literature perfectly fitted into this pattern. Already it can be seen that literary criticism has begun to cultivate a global attitude, converting the entire gamut of ancient myths and legends, religion, mystical experiences, depth psychology, and even certain discoveries in astronomy and nuclear physics and modern genetics.

9.5. Answers to Check Your Progress Questions

I.
- i. sensibility
- ii. Conrad, D.H. Larence, George Eliot
- iii. reader
- iv. New Bearings in English Poetry, The Common Pursuit, The Great Tradition
- v. English

8.6. Questions

1. Write an essay on Leavis
2. Consider Leavis as a critic.

Unit – 10

PRACTICAL CRITICISM

I. Analysis of Select Prose Passages

I. Sample Passage : First, science has obviously multiplied the power of the war - markers. The weapons of the moment can kill more people more secretly and more unpleasantly those of the past. This progress, as for want of another word I must call it - this progress has been going on for some time; and for some time it has been said, of each new weapon, that it is so destructive or so horrible that it will frighten people into their wits, and force the nations to give up war for lack of cannon fodder. This hope has never been fulfilled, and I know no one who takes refuge in it today. The acts of men and women are not dictated by such simple compulsions; and they themselves do not stand in any simple relative to the decisions of the nations which they compose. Crepeshot and TNT and gas have not helped to outlaw war; and I see no sin that the hydrogen bomb or a whiff of bacteria will be more successful in making men wise by compulsion.

Secondly, science at the same time has given the nations quite new occasions, for falling out. I do not mean such simple objectives as someone else's uranium mine, or a Pacific Island which happens to be knee - deep in organic fertilizer. I do not even mean merely another nation's factories and her skilled population. These are all parts of the surplus above our simple needs which they themselves help to create and which give our civilization its character. And war in our world battens on this surplus. This is the object of the greed of nations, and this also gives them the leisure to train and the means to arm for war. At bottom, we have remained individually too greedy to distribute our surplus, and collectively too stupid to pile it up in any more useful form than the traditional mountains of arms. Science can claim to have created the surplus in our societies, and we know from the working day and the working diet how greatly it has increased it in the last two hundred years. Science has created surplus. Now put this year's budget beside the budget of 1750, anywhere in the world, and you will see what we are done with it.

I myself think there is a third dimension which science has added to modern war. It has created war nerves and the war of nerves. I am not thinking about the technical conditions of a war of nerves: the camera - am and the radio and the massed display to strength. I am thinking of the climate in which this stage lightning flickers and is made to seem real. The last twenty years have

given us a frightening show of these mental states. There is a division in the mind to each of us, that has become plain, between the man and the brute; and the rift can be opened, the man submerged, with a cynical simplicity, with the meanest tools of envy and frustration, which in my boyhood would have been thought inconceivable in a civilized society. I shall come back to this cleavage in our minds, for it is much more than an item in a list of war crimes. But it is an item. It helps to create the conditions for disaster. And I think that science has contributed to it. Science; the fact that science is here, mysterious, powerful; the fact that most people are impressed by it but ignorant and helpless - all this seems to me to have contributed to the division in our minds. And scientists cannot escape the responsibility for this. They have enjoyed acting the mysterious stranger; the powerful voice without emotion, the expert and the god. They have failed to make themselves comfortable in the talk of people in the street; no one taught them the knack, of course, but they were not keen to learn. And now they find the distance which they enjoyed has turned to distrust, and the awe has turned to fear; and people who are by no means fools really believe that we should be better off without science.

Analysis

This passage which is extracted from one of J. Bronowski's books belongs to the genre of persuasive, expository writing. Therefore neither the methods of analysis nor the criteria for evaluation can be entirely the same as those applied to passages of poetry or even those of fictional or imaginative prose. The purpose of such a piece of writing as this, is primarily to satisfy our rational, ratiocinative, impulses rather than our imaginative or aesthetic impulses. The qualities that we normally. look for here are clarity, simplicity, directness, precision and economy rather than richness, complexity or aesthetic elegance. It is however one of the great merits of Bronowski's writing that it possesses the latter characteristics as much as the former; that it pleases even as it convinces; that it is elegant as well as clear.

The first feature that we notice as we look at the overall structure of the passage is the organization of its parts into a cogent whole. Each of the paragraphs shows a clear principle of organization. The paragraph is built around a topic sentence and the rest of the paragraph is either an illustration of that topic sentence or an explanation, expansion or elaboration of that sentence. For example, a statement like this "It has created war nerves and the war of nerves" will prove the point.

We see that the passage displays cohesion and brevity. It possesses clarity, directness and economy. For instance, passages like these.

"There is a division in the mind of each of us, that has become plain, between the man and the brute; and .the rift can be opened, the man submerged, with a cynical simplicity, with the meanest tools of envy and frustration ... "

"Most people are impressed by it, but ignorant and helpless", will prove the author's meticulous use of language and the language of Bronowski, it is true, is more literary rather than scientific.

II. Sample Passage: But at Balbo Avenue, just before Michigan Avenue reached the Hilton, the marchers were halted by the police. It was a long halt, perhaps thirty minutes. Time for people who had been walking on the sidewalk to join the march, proceed for a few steps, halt with the others, wait, get bored. and leave it. It was time for someone in command for the hundreds of police in the neighbourhood to communicate. with his headquarters, explain the problem, time for the municate with his headquarters, explain the problem, time for the dilemma to be relayed, alternatives examined, and orders conceivably sent back to attack and disperse the crowd. It so, a trap was first set. The mules were allowed to cross Balbo Avenue, then were separated by a line of police from the marchers, who now, several thousand compressed in this one place, filled the intersection of Michigan Avenue and Balbo. There, claimed by police on three sides, and cut off from the wagons of the poor People's March, there, right beneath the windows of the Hilton which looked down on Grand Park and Michigan Avenue, the stationary march was abruptly attacked. The police attacked with tear gas, with mace, and with clubs, they attacked like a scythe through grass, lines of twenty and thirty policeman striking out in an arc, their clubs beating, demonstrators fleeing. Seen from overhead, from the nineteenth floor, it was like a wind blowing dust, or the edge of waves riding foam on the shore.

The police cut through the crowd one way, then cut through them another. They chased people into the park, ran them down, beat them up; they cut through the intersection at Michigan and Balbo like a razor cutting a channel through a head of hair, and then drove columns of new police into the channel who in turn pushed out, clubs flailing, on each side, to cut new channels, and new ones again. As demonstrators ran, they reformed in new groups only to be chased by the police again. The action went on for ten minutes, fifteen minutes, with the absolute ferocity of a tropical storm, and watching it from a window on the nineteenth floor, there was something of the detachment of studying a storm at evening through a glass, the light was a lovely gray - blue, the police had

uniforms of sky - blue, even the ferocity had an abstract elemental play of forces of nature at battle with other forces, as if sheets of tropical rain were driving across the street in patterns, in curving patterns which curved upon each other again.

Analysis

This passage describes a police attack on a large number of marchers. Norman Mailer, the author describes the incident clearly with economy of words. The whole passage, although in the form of prose has been compressed to look verse like. The qualities that we notice here are clarity, simplicity, directness, precision and economy rather than richness, complexity or aesthetic elegance. The two paragraphs of the passage show a clear principle of organization. The first para begins with passive voice, but towards the end changes to the active which continues till the end of the passage.

The passage describes the brutal attack of police on the people who perhaps protest their rulers. As they are more in number the movement of the people on the streets is paralyzed. Even people walking on the sides of the road have to join the protesters as they have no place to move. The police contrive a plan to disperse the precisionists. A trap was first set. The mules were allowed to cross the marchers so that the protesters were divided into many small groups. The police immediately started attacking them with tear gas and clubs. The writer describes the brutal attack metaphorically thus, "They attacked like a chain saw cutting into wood ..... they attacked like a scythe through grass" The scene of commotion is described thus poetically with apt words.

Like a photographer who has taken instantaneous photograph from the top, the incident is narrated thus: "Seen from overhead, from the nineteenth floor, it was like a wind blowing dust, or the edge of the waves riding on the shore". Mailer's language is not rhetorical, but precise and devoid of hype. The author throughout maintains precision and clarity certain words are repeated only to reinforce the idea of the author.

II. Analysis of Select Practical Passages

I. Sample Passage

I sit in the top of the wood, my eyes closed.
Inaction, no falsifying dream
Between my hooked head and hooked feet:
Or in sleep rehearse perfect kills and eat.

The convenience of the high trees!
The air's buoyancy and the sun's ray
Are of advantage to me;
And the earth's face upward for my inspection.

My feet are locked upon the rough bark.
It took the whole of Creation
To produce my foot, my each feather;
Now I hold Creation in my foot

Or fly up, and revolve it all slowly -
I kill where I please because it is all mine.
There is no sophistry in my body;
My manners are tearing off heads –

The allotment of death.
For the on path of my flight is direct
Through the bones of the living.
No arguments assert my right:
The sun is behind me.
Nothing has changed since I began.
My eye has permitted no change.
I am going to keep things like this.

Analysis:

This poem *'Hawk Roosting'* is found in Ted Hughes' collection of poems called *'Lupercal'*. Most of his poems abound in animal imagery. They are symbolic, examining the cruelty and violence inherent in man and in Nature. He observes, with clinical precision, the animals, birds and insects and interprets their hidden predatory quality in a different way.

This six stanza poem is, in fact the mouthpiece of the hawk, as the bird is the speaker, pronouncing arrogantly its mindless violence, treating man and the world with contempt, The lone of the poem seems to suggest that the bird acts by instirct, unmindful of the consequences. When it has to kill, it kills, unchecked by mind. The hawk is, therefore a creature of Nature that lives by its instinct, unlike man who is plagued by guilt and sorrow while acting and forced to escape into dream.

The poem starts with self - first person singular
'I sit in the top of the wood ....'

describing' its typical posture and ends with the same arrogant self:

'I am going to keep things like this'. The first four lines of the poem describe the physical features of the bird:

'My hooked head and hooked feet'

The hawk seems to be watching the whole world under its feet, sitting at the top of a tree, with eyes closed as if it watches everything with 'Inward eye'. It must-set be mistaken that the bird has 'falsifying dream' like man who seldom acts." Hawk is, therefore contrasted with human beings.

Stanza II of the poem describes the advantages enjoyed by the bird as it sits on the top of the world. The earth is, it seems, looking upward at the bird, showing everything it holds without hiding. Stanza II exposes the bird's vanity and its imperious attitude. The hawk considers even the earth under his control and regards himself as the Lord of the Earth.

The egoistic expression of the bird reaches its height in the next stanza with the words:

'Now I hold Creation in my foot'

The word 'now' has the tint of sarcasm too while acknowledging its commanding power over Nature. It has taken years, it is true, for Nature to perfect the features of the bird, but now Nature itself has been under the control of the bird.

Stanza IV line 2:

'I kill where I please because it is all mine' takes the bird to the unapproachable height. It becomes Lord of the Earth and can prey on other animals and birds anytime it likes; because there is no one to oppose him and none to escape from him too. Everything that is created by Nature is meant for him. They are at his mercy. The bird announces without fear or inhibition that its manners are tearing off heads. Hawk, as a predatory bird is thus feared and his power acknowledged by all. Its ego reaches its zenith when the hawk belittles the mighty sun with the words:

"The sun is behind me'. It is quite true that the setting sun will go down west while the bird is at the top of the tree. But the bird, it is true, proudly announces to the readers that all the Elements of Nature are under his control.

The poem can be read in more than one level. First it is a simple poem about a carnivorous bird that can strike animals or birds anytime it likes. It is also a symbolic poem. The bird hawk may symbolize god the Almighty also. He can watch everything under Him and everything is under His control. He can punish anyone anytime. The bird may represent Nature also, as Nature is all pervasive and it is not under the control of man and in fact, it is man who is under its control.

There is something sharp about the verse movement in the poem, as most of the words are monosyllables, like - sit, top, wood, dream, head, feet, sleep, eat, ray, bark, fly, mine, death, right, sun etc. Such monosyllable words describe the complacent and arrogant nature of the bird.

II. **Sample Passage**

Quinquireme of Nineveh from distant Ophir,
Rowing home to haven in sunny Palestine,
With a cargo of ivory,
And apes and peacocks,
Sandalwood, cedar wood, and sweet white wine.

Stately Spanish galleon coming from the Isthmus,
Dipping through the Tropics by the palm - green shores,
With a cargo of diamonds,
Emeralds, amethysts,
Topazes, and cinnamon, and gold moideores.

Dirty British coaster with a salt - caked smoke - stack,
Butting through the Channel in the mad March days,
With a cargo of Type coal,
Road - rails, pig- lead,
Fire wood, iron - ware, and cheap tin trays.

Analysis:

This poem presents two different types of worlds - the world of luxury and the world of hard work. The poet describes the exotic nature of rich Spanish cargoes in the first two stanzas and in the last stanza he compares them with the dirty British coaster that carries cargoes of material value.

The poem is, it is true, addressed to the British readers who are tired of the unceasing hard work during industrialization. Unmindful of the luxury and easy life enjoyed by people of neighboring countries, they toil hard in industries and factories to see that their country is progressing in all the fields.

The first two stanzas describe exotic things which are, perhaps, strange to the English readers, like ivory, sandal wood, white wine, cedar wood, diamonds, emeralds, amethysts, topazes, chinnamon, gold moidores etc. Ophir, Isthmus, Palestine are places of Eastern countries deliberately used by the poet to present an enchanting atmosphere. Even the first word of the poem 'Quinquireme' is a polysyllabic proper name, coined by the poet himself to create a mysterious atmosphere right from the beginning.

Most of the things, mentioned by the poet in the first two stanzas are, infact associated with royalty and splendour. Even the adjectives used by the poet to describe them sound strange like

'distant ophir', 'sunny Palestine',
'palm - green shores' etc.

The last stanza describing the mundane nature of the British coasters is quite a contrast to the first two stanzas. The very first word starts with "dirty". The vessel itself is not a stately Spanish galleon, but an ordinary coaster. The cargoes carried by them too, are not exotic neither strange. They are, on the other hand earthly, ugly and dirty like, 'tyre coal, road rails, pig - lead' etc. The readers may therefore wonder whether the British ships that carry cargoes dirty are inferior to the Spanish ships, carrying luxurious things from eastern countries. The English vessels with the cargoes of necessity represent hard work, progress and ultimate success, while the Spanish ships with their cargoes of exotic and

luxurious things from the far eastern countries represent ineffective, lazy and unoccupied multitudes.

The poem thus is well balanced exhibiting two sides of life contrasting each other. It may symbolize two sects of people also - people who are destined to work hard without sharing the fruit of their hard work and people who are indolent and shun hard manual work but enjoying all the luxury of the world.

The poet does not take sides. He simply leaves to the readers to choose between these two.